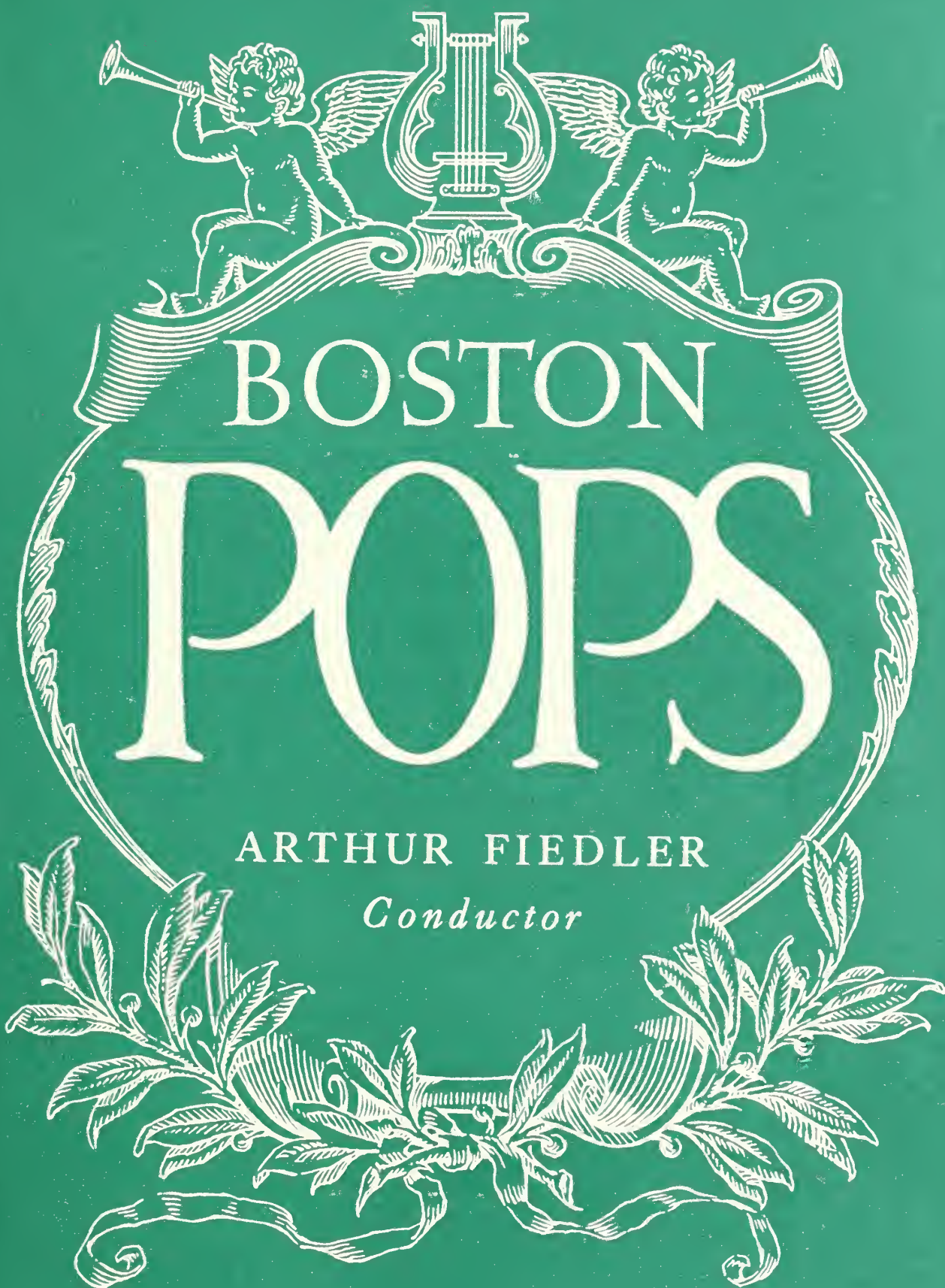




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SEVENTY-NINTH SEASON

1964

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*
HARRY ELLIS DICKSON, *Assistant Conductor*

P E R S O N N E L (SEVENTY-NINTH SEASON, 1964)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Max Winder
Julius Shulman

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Raymond Sird
Gerald Gelbloom
Burton Fine
Giora Bernstein

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Katol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
Winifred Winograd
John Sant Ambrogio
Peter Schenkman
Luis Leguia

BASSES

Henry Freeman
Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

John Holmes
Jean deVergie

ENGLISH HORN

Louis Speyer

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON

Richard Plaster

HORNS

Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConatly

TRUMPETS

Armando Ghitalla
Robert Mogilnicki
André Come
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

K. Vinal Smith

TIMPANI

Everett Firth

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press
Ass't Timpanist
Thomas Gauger

HARP

Olivia Luetcke

PIANO

Leo Litwin

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The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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SARAH M. HEMPEL	HARRY J. KRAUT
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THE BERKSHIRE FESTIVAL PROGRAMS - 1964

BOSTON SYMPHONY ORCHESTRA

ERICH LEINS DORF, *Music Director*

IN THE MUSIC SHED AT TANGLEWOOD

Friday and Saturday Evenings at 8; Sundays at 2:30

Series

- 1 - July 3** - MOZART: March, K. 237; Serenade, K. 203 (SILVERSTEIN); Piano Concerto, K. 450 (ARRAU); Symphony in C, "Linz," K. 425. **July 4** - MOZART: March, K. 248; Divertimento, K. 247; Piano Concerto, K. 451 (ARRAU); Symphony in G minor, K. 550. **July 5** - HAYDN: Symphony No. 39; Two Arias; Cantata, Applausus (BOATWRIGHT, VANNI, BRESSLER, BELL, TANGLEWOOD CHOIR).
- 2 - July 10** - SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** - MOZART: Symphony in C, K. 200; Violin Concerto, K. 207 (SILVERSTEIN); Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER); German Dances, K. 509. **July 12**: MOZART, Serenade for Thirteen Winds, K. 361; STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 - July 17**: STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18**: WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (MONTEUX): VAUGHAN WILLIAMS, Fantasia on a Theme of Thomas Tallis; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 - July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25**: MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 - July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2**: DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 - August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8**: BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9**: HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 - August 14** (RUDOLF): SMETANA, From Bohemia's Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15**: WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night's Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (MONTEUX): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 - August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22**: WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23**: BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Heldenleben.

Tickets at the Festival Office, Symphony Hall, Boston 15, Massachusetts, CO 6-1492

FIRST WEEK

TUESDAY EVENING, APRIL 28, at 8:30 o'clock

First Program

- French Military March *Saint-Saëns*
*Overture to "Der Freischütz" *Weber*
Air on the G-String *Bach-Wilhelmj*
*Suite from "Gayne" *Khatchaturian*
Dance of the Rose Maidens — Lullaby — Sabre Dance
-
- *Piano Concerto No. 1, in E-flat *Liszt*
Soloist: EARL WILD
- *Marche Slave *Tchaikovsky*
-
- Selection from "The Sound of Music" *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain
- *Fiddle Faddle *Anderson*
Theme from "Lawrence of Arabia" *Jarre*

Among those present: New England Grenfell Association;
The Music Lovers' Club of Boston; Cape Cod Community College

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Program Notes

By LANING HUMPHREY

OVERTURE TO "DER FREISCHÜTZ" — WEBER (1786–1826).

FIRST performed in Berlin in 1821, the opera became such a success that in 1824 it was being performed in nine English theatres simultaneously. Some critics find evidence in this work to warrant crediting Weber with the invention of the Leit motif, so inseparably linked with the name of Wagner — but years later.

In the overture appear themes identifying Max, the marksman hero (clarinets); Agatha, the heroine (violins); Zamiel, a demon; Caspar, the villain, who is in league with the demon in order to put Max under the latter's power and marry Agatha himself.

The music also summarizes the principal scenes of the opera, and their attendant moods — Max in love, hopeful but a prey to doubt; Agatha in moonlight reverie, prayerful, full of longing, but seized by strange forebodings; Max fearfully accompanying Caspar, meeting Zamiel, and putting himself in the demon's power for the sake of magic bullets with which to win the shooting contest which will make

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WEDNESDAY EVENING, APRIL 29, at 8:30 o'clock

Second Program

Procession of the Nobles, from "Mlada" *Rimsky-Korsakoff*
Suite from "The Water Music" *Handel-Harty*

Allegro — Air — Allegro deciso

*Fantasia on "Greensleeves" *Vaughan Williams*

*Overture to "William Tell" *Rossini*

*Piano Concerto No. 1, in E-flat *Liszt*

Soloist: EARL WILD

BRADFORD JUNIOR COLLEGE GLEE CLUB

DEAN D. BOUZIANIS, Director

SUZANNE SCUDDER, '64, Accompanist

Falling in Love with Love *Rodgers*

Climb Every Mountain *Rodgers*

Soprano: KATHRYN TRATT, '64

Dominique *Socur Sourire*

*Selection from "My Fair Lady" *Loewe*

Get Me to the Church on Time — Wouldn't It Be Lovely —

I've Grown Accustomed to Her Face — I Could Have Danced

All Night — On the Street Where You Live — The Rain in

Spain — With a Little Bit of Luck

On the Trail, from "Grand Canyon Suite" *Grofé*

*National Emblem, March *Bagley*

Among those present: Bradford Junior College; Women's City Club
of Boston; Garland Junior College; Burdett College in Lynn

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SPARKLING BURGUNDY

PINK CHAMPAGNE

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him head forest ranger of the Prince of Bohemia, and bridegroom of Agatha. In the course of the opera, the demon is foiled by the powers of a mysterious hermit who befriends Agatha, and Caspar is killed by the black magic of outraged Zamiel.

FRENCH MILITARY MARCH — SAINT-SAËNS (1835–1921).

This is the fourth and final movement of the “Algerian Suite.” According to the composer’s own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

The “Algerian Suite” is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition.

AIR ON THE G STRING — BACH–WILHELMJ.

The melody was taken from J. S. Bach’s D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

ESCOFFIERS’



mouths water at golden honey from Tasmania, unique rose-petal jelly from France, a whale steak from above the Arctic Circle, Kashkaval cheese from Macedonia, a rich coffee from Hawaii, couscous from Tunisia, sambals and nasi goreng from Indonesia, and all of the world’s most exotic delicacies. Pound for pound, we boast the widest New England selection of gourmet delights—and what we momentarily lack, we shall attempt to supply at your request, through our world-wide sources. We welcome your inquiries!

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THURSDAY EVENING, APRIL 30, at 8:30 o'clock

Third Program

*Radetzky March *J. Strauss, Sr.*

Overture to "Iphigenia in Aulis" *Gluck*

*Introduction to Act III, from the
Ballet, "Swan Lake" *Tchaikovsky*

Cloudburst, from "Grand Canyon Suite" *Grofé*

*Piano Concerto No. 1, in E-flat *Liszt*
Soloist: EARL WILD

*España, Rhapsody *Chabrier*

Victor Herbert Favorites *Herbert-Sanford*

March of the Toys — Absinthe Frapée — Because You're You —
When You're Away — I Can't Do the Sum — I'm Falling in
Love with Someone — Gypsy Love Song — Italian Street Song —
Kiss Me Again — The Irish Have a Great Day Tonight

Moon River, from "Breakfast at Tiffany's" *Mancini*

Exeter-Andover Medley *arr. Bodge*
Exeter March — Non Sibi — Phillips Hymn — Royal Blue March

Among those present: Friends of the Peter Bent Brigham Hospital;
New England Alumni Association of Phillips Exeter Academy

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POPS No.

SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine
4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 1, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Fourth Program

- *Pomp and Circumstance, March *Elgar*
Overture to "La Gazza Ladra" *Rossini*
Ave Maria *Bach-Gounod*

Solo Violin: ALFRED KRIPS

- Suite from "Carmen" *Bizet*
Prélude and Aragonaise — Dragoons of Alcala — Les Toréadors

- *Piano Concerto No. 1, in E-flat *Liszt*
Soloist: EARL WILD
Finale, from Symphony No. 4 in F minor *Tchaikovsky*

- *Selection from "Carousel" *Rodgers*
What's the Use of Wond'rin? — Waltz — If I Loved You —
June Is Bustin' Out All Over

- *Trumpeter's Lullaby *Anderson*

- *Wedding Dance *Press*

Among those present: Connecticut College Club of Boston; Friends of the
Deaconess Hospital; Emerson College, Junior Class; Guild of St. John of
God; Dudley House, Harvard College; Greenfield Community College

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2	Pastene Champagne	6.50	3.50
3	S. S. Pierce Sparkling Red Burgundy	7.00	4.00
4	Pastene Sparkling Burgundy	6.00	3.25
5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brolio Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch75	2.50
Claret Lemonade75	2.50

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RED WINES

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26	Pastene Burgundy	2.75	1.75
39	*DeLuze Club Claret	3.25	
28	Pastene Chianti	2.75	
41	*Beaune Burgundy, Latour	4.75	2.50
43	*M. & R. Melini Chianti (Red)	3.50	2.25
30	Pastene Pinot Noir	2.75	
32	Pastene Cabernet	2.75	
34	*Brolio Chianti	3.75	2.50
36	*Bolla Valpolicella	3.75	2.00
38	*Sichel St. Julien	4.50	
84	*Carmel Adom Atic (Burgundy)	2.75	
85	*Carmel Chateau Richon (Medium Sweet, Red)	2.75	
86	*Carmel Concord Grape (Sweet, Red)	2.75	

ROSÉ WINES

35	*Tavel Chateau d'Aqueria	3.50	2.00
37	S. S. Pierce Grenache Rosé	2.75	
73	*Nectarosé	3.00	1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.50	1.50
47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

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Swiss Cheese65	Roquefort, Tavern, or Swiss	
Cream Cheese on Date Nut60	Cheese with Crackers60

Combination Sandwich with Swiss 20¢ extra.

Sandwiches served on Rye or White Bread.

CAKES AND APPETIZERS

Pretzels . . . . .	.10
Cheese Wafers . . . . .	.10
Sweet Biscuits (Jacob of Dublin) . . . . .	.25
Lady Fingers . . . . .	.25
Assorted Italian Cookies . . . . .	.25
Cheese Cake . . . . .	.30

FRESH FRUIT DRINKS

POPS PUNCH . . . . .	.45
Lemonade . . . . .	.45
Soda Lemonade . . . . .	.50
POPS PUNCH served in pitcher	1.75
Lemonade served in pitcher	1.75
Soda Lemonade served in pitcher	2.00

HOOD'S ICE CREAM

Vanilla Coronet . . . . .	.40
Chocolate Coronet . . . . .	.40
Coffee Coronet . . . . .	.40
Strawberry Coronet . . . . .	.40
Cherry Sundae . . . . .	.50
Pineapple Sundae . . . . .	.50
Strawberry Sundae . . . . .	.50
Chocolate Sundae . . . . .	.50

GINGER ALE, ETC.

Canada Dry—7 oz. . . . .	.15
Cott Ginger Ale—7 oz. . . . .	.15
Simpson Spring Ginger Ale—8 oz. . . . .	.15
Welch's Grape Juice—4 oz. . . . .	.25
Wine Punch	<i>See Wine List</i>

CANDIES

Candy Cupboard Chocolate	
Thin Mints . . . . .	.80
Candy Cupboard Butter Creams . . . . .	.90
Candy Cupboard Miniatures—	
1/4 lb.60
Candy Cupboard Chocolates—	
2 1/2 oz.30
Jelly Gems Assorted80

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Extra Large Peanuts—5 oz.29
Spanish Peanuts—5 1/2 oz.25
Extra Fine Cashews—4 1/2 oz.49
Mixed Nuts (with Peanuts)—	
3 3/4 oz. . . . .	.39
Mixed Nuts (without Peanuts)—	
4 1/2 oz. . . . .	.59
Extra Large Peanuts—10 1/4 oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—6 3/4 oz.79
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Wine List on Page 13

Beer and Ale on Page 17

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SUITE FROM BALLET, "GAYANE" — KHATCHATURIAN

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

PIANO CONCERTO NO. 1 IN E-FLAT — LISZT (1811–1886)

Unlike the conventional concerto with its three movements, this work has apparently only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed and the thematic material is interwoven in the typical fashion of one of Liszt's symphonic poems.

EARL WILD

As piano virtuoso he has won fame in recital hall, orchestra stage, radio, TV. He has premiered modern works; recently made first recording of Menotti's Concerto; has played for every U. S. President from Hoover to Kennedy — appearing at the latter's inaugural concert.

In the role of conductor, he directed José Ferrer's operatic debut in Puccini's "Gianni Schicchi."

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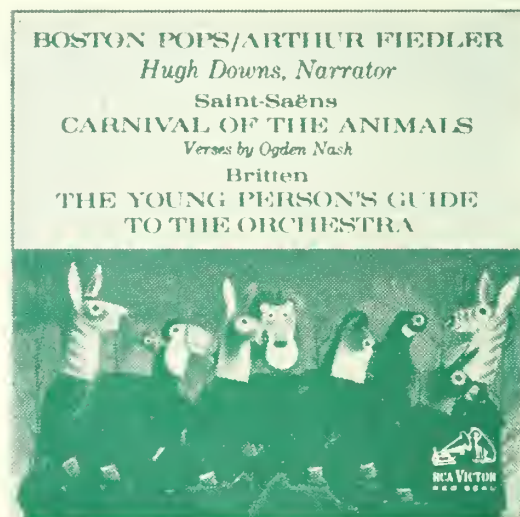
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"CORTÈGE" FROM "MLADA" — RIMSKY-KORSAKOFF (1844-1908)

Four of the "Five": Cui, Moussorgsky, Borodin and Rimsky-Korsakoff, were commissioned by the Imperial Theatre, each to do one act of "Mlada," but this version was never finished. In 1889 Rimsky-Korsakoff re-wrote the available music and completed the work, including the text.

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MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, “Come, My Dearest, Why So Sad This Morning?” The second principal theme is, of course, Alexis Lvov’s hymn, “God Preserve the Czar,” composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

WATER MUSIC – HANDEL (1685–1759) ARRANGED BY HARTY

“Handel’s finest orchestral composition,” Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade – music originally composed to be heard outdoors, while King George I of England took an evening’s trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

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Fifth Program

- *Semper Fidelis, March Sousa
*Prelude to "Die Meistersinger" Wagner
*Clair de Lune Debussy
*Bolero Ravel
*Piano Concerto No. 1, in E-flat Liszt

Soloist: EARL WILD

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Love — Nobody Told Me — Maine — No Strings — Be My Host

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FANTASIA ON "GREENSLEEVES" — VAUGHAN WILLIAMS

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following lovelorn sentiments:

"Alas! my love, you do me wrong
To cast me off discourteously —
And I have loved you so long,
Delighting in your company.
Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my heart of gold,
And who but my Lady Greensleeves?"

RADETZKY MARCH — JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by the father of the "Waltz King."



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Sixth Program

Valdres March *Hanssen*

Toccata *Frescobaldi-Kindler*

"Classical" Symphony, Op. 25 *Prokofiev*

I. Allegro

II. Larghetto

III. Gavotte: Non troppo allegro

IV. Finale: Molto vivace

*España, Rhapsody *Chabrier*

Flute Concerto in D major, K. 314 *Mozart*

I. Allegro aperto

II. Andante ma non troppo

III. Allegro

Soloist: ELINOR PREBLE

Third Movement, from Symphony No. 6,
in B minor ("Pathétique") *Tchaikovsky*

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — America

The Longest Day *Anka*

*Mack the Knife, from "The Three-Penny Opera" *Weill*

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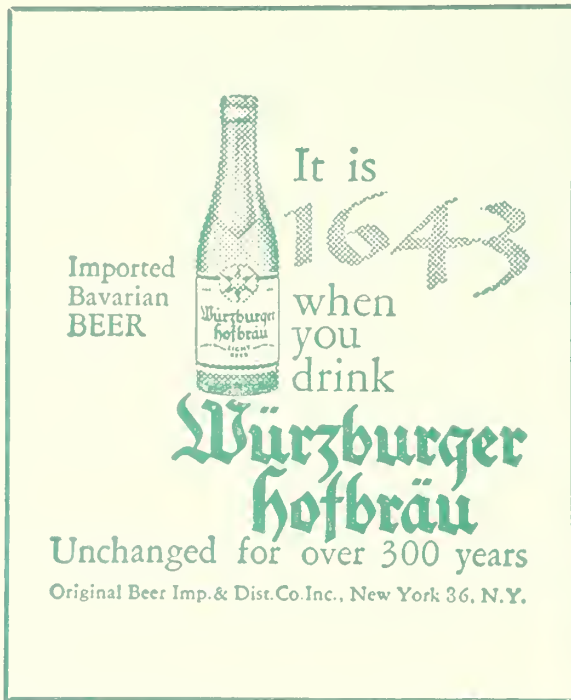
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OVERTURE, “IPHIGENIA IN AULIS” – GLUCK (1714–1787)

The importance of Gluck in French musical history developed after his arrival in Paris with this opera, composed in Vienna, to a French libretto based on the drama by Racine, France’s great tragic dramatist.

RHAPSODY, “ESPAÑA” – CHABRIER (1841–1894)

According to Gilbert Chase, in *The Music of Spain*, “It may be said of Chabrier’s ‘España’ that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed.”

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Seventh Program

*Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner

Overture to "The Marriage of Figaro" Mozart

*Minuet Bolzoni

From "Grand Canyon Suite" Grofé
On the Trail
Cloudburst

Rococo Variations for Violoncello
and Orchestra Tchaikovsky
Soloist: JOHN SANT AMBROGIO

Academic Festival Overture Brahms

*Selection from "Brigadoon" Loewe
Sword Dance and Reel — Down on MacConnachy Square —
The Heather on the Hill — Almost Like Being in Love —
Come to Me, Bend to Me — I'll Go Home with Bonny Jean

*Tonight, from "West Side Story" Bernstein

*Pomp and Circumstance, March Elgar
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SYMPHONY No. 4 IN F MINOR — TCHAIKOVSKY (1840–1893).

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, “The Birch Tree,” to carry out the thoughts which he wrote down as follows:

“If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world’s that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living.”

OVERTURE TO “THE MASTERSINGERS OF NUREMBERG”
— WAGNER (1813–1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city’s trade Guilds, who in the 1500’s sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as “the long tone.”

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

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CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the “Suite Bergamesque” for piano. Debussy’s biographer Leon Vallas calls the suite an important work.

“The ‘Clair de Lune,’” Vallas writes, “floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character.” In it, he says, “we find the entire Debussy of the future.”

“BOLERO” – MAURICE RAVEL (1875–1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

CLASSICAL SYMPHONY – PROKOFIEFF (1891–1953)

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart’s symphonies, and slyly adds touches of modern sophistication in instrumentation. In thirteen minutes, he does it all – although Mozart’s greatest symphonies require double that time.



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FLUTE CONCERTO IN D MAJOR, K. 314 — MOZART

In his twenty-first year, Mozart produced this score as partial solution of personal exigencies. Anxious to obtain recognition and income in Paris, he was faced with the problem of raising money for the trip, and meanwhile supporting himself and his mother for two months before he could start for France from a stay in Mannheim. He gladly accepted from a reputedly wealthy Dutch amateur flutist in Mannheim, a commission to compose the D major Concerto and another, together with several quartets for the instrument. After providing the music, Mozart was cheated on the agreed payment.

THE FLUTE SOLOIST. A faculty member of the Longy School, Eleanor Preble has studied with Doriot Anthony Dwyer, and served as principal in the National Symphony of Peru, and the Springfield Symphony.

SYMPHONY No. 6, IN B MINOR ("PATHÉTIQUE") — TCHAIKOVSKY (1840–1893)

"I certainly regard it as quite the best — and especially the most sincere — of all my works," the composer wrote to his nephew, Vladimir Davidov, in commenting on this emotion-charged symphony.



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ENTRANCE OF THE GUESTS ("TANNHÄUSER") —
RICHARD WAGNER (1813–1883)

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ROCOCO VARIATIONS FOR VIOLONCELLO —
TCHAIKOVSKY (1840–1893).

From time to time there is an element in Tchaikovsky's compositions which some musical æsthetes scorn as being an unabashed sobbing and weeping in public.

Here is a work in which overcharged Tchaikovskian emotion is notably lacking. It holds fast to the objective of music for music's sake sheerly — delightful sound, clarity and grace of construction, in the manner of Mozart and his era — the rococo period.

THE CELLO SOLOIST. John Sant Ambrogio has studied with Leonard Rose; taught at Ohio University; for two years was principal in the Seventh Army Symphony in Europe; joined the Orchestra in 1959.

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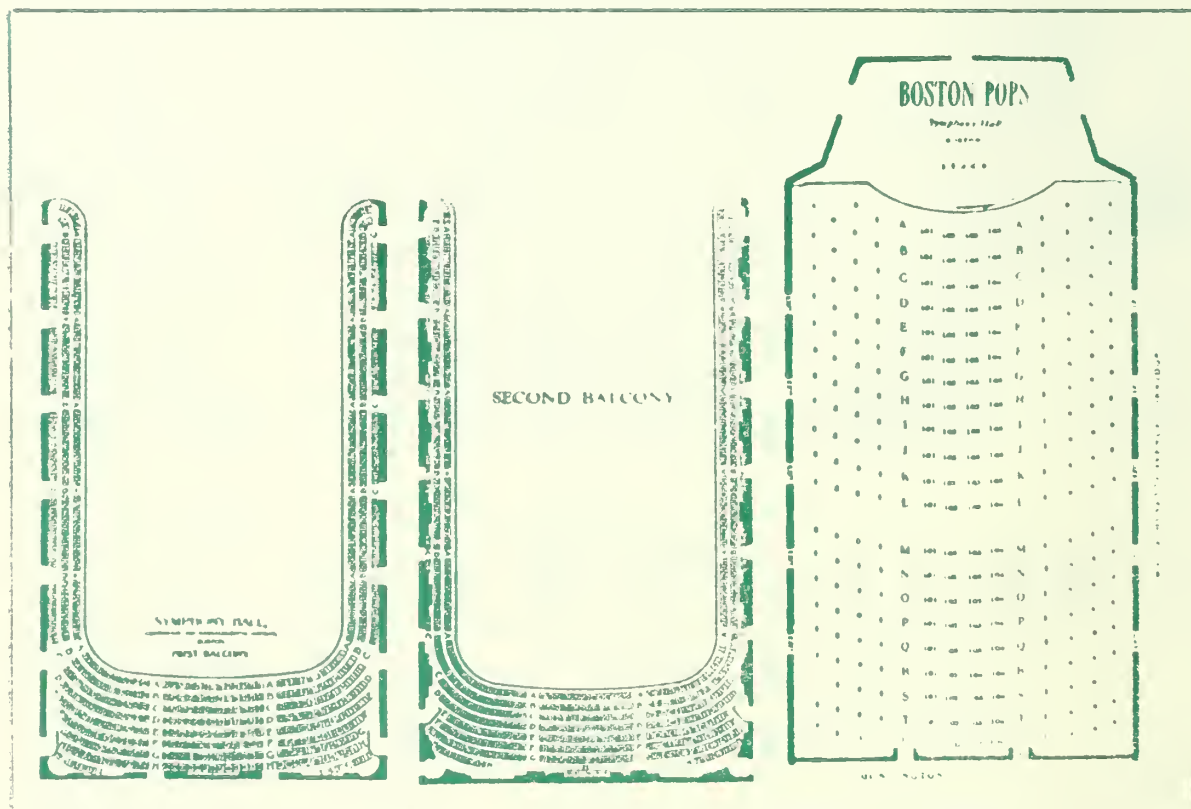
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This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

A man always ready to display displeasure at personal pretentiousness, he chose to base most of the material of his overture on favorite student songs — after opening in a suitably decorous manner.

The student ditties include: *We Had Built a Stately House, The Country's Father, The Fox Song.* and *Gaudeamus Igitur.*



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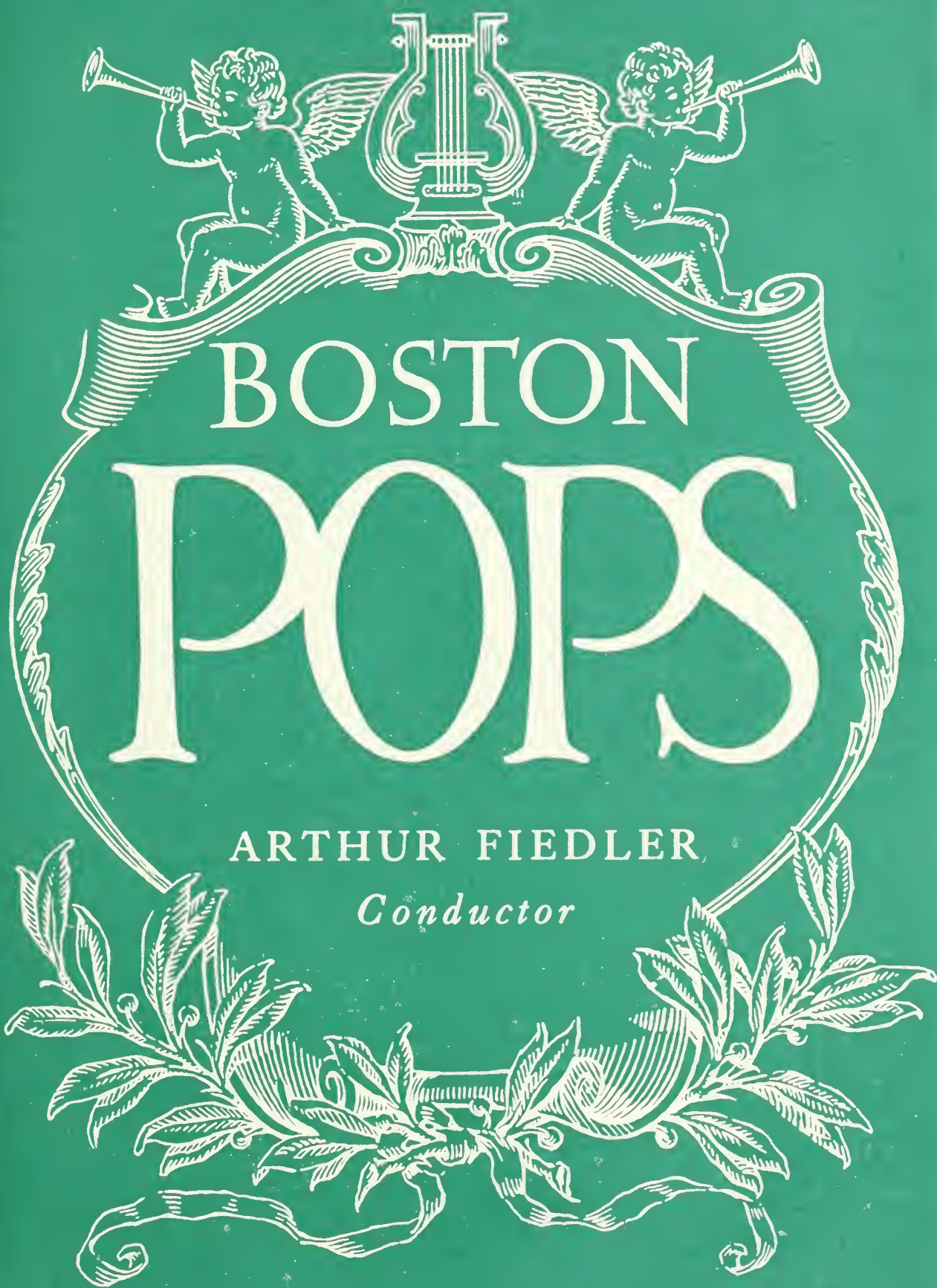
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S Y M P H O N Y H A L L • B O S T O N

THE BERKSHIRE FESTIVAL PROGRAMS – 1964

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ERICH LEINS DORF, *Music Director*

IN THE MUSIC SHED AT TANGLEWOOD

Friday and Saturday Evenings at 8; Sundays at 2:30

Series

- 1 – July 3** – MOZART: March, K. 237; Serenade, K. 203 (SILVERSTEIN); Piano Concerto, K. 450 (ARRAU); Symphony in C, “Linz,” K. 425. **July 4** – MOZART: March, K. 248; Divertimento, K. 247; Piano Concerto, K. 451 (ARRAU); Symphony in G minor, K. 550. **July 5** – HAYDN: Symphony No. 39; Two Arias; Cantata, Applausus (BOATWRIGHT, VANNI, BRESSLER, BELL, TANGLEWOOD CHOIR).
- 2 – July 10** – SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** – MOZART: Symphony in C, K. 200; Violin Concerto, K. 207 (SILVERSTEIN); Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER); German Dances, K. 509. **July 12**: MOZART, Serenade for Thirteen Winds, K. 361; STRAUSS, Complete music to *Le Bourgeois Gentilhomme* (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 – July 17**: STRAUSS, Interludes from *Die Frau Ohne Schatten*; MAHLER, Symphony No. 5. **July 18**: WAGNER, Overture and Bacchanale from *Tannhäuser*; STRAUSS, *Die Tageszeiten*; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, *Till Eulenspiegel*. **July 19** (MONTEUX): VAUGHAN WILLIAMS, *Fantasia on a Theme of Thomas Tallis*; BEETHOVEN, Symphony No. 4; RAVEL, *Alborada del Grazioso*; ELGAR, *Enigma Variations*.
- 4 – July 24** (ORMANDY): STRAUSS, *Don Juan*; SIBELIUS, Symphony No. 5; DEBUSSY, *Iberia*; RAVEL, *Daphnis et Chloé Suite No. 2*. **July 25**: MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, *Also sprach Zarathustra*; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, *Rhine Journey and Funeral March from Götterdämmerung*; BEETHOVEN, Symphony No. 5.
- 5 – July 31** (STEINBERG): PISTON, *Toccata*; STRAUSS, *Don Quixote* (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, *Leonore Overture, No. 1*; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2**: DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, *Prelude and Waltz Sequence from Der Rosenkavalier*.
- 6 – August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, *Seven Studies on Themes of Paul Klee*; DEBUSSY, *La Mer*. **August 8**: BEETHOVEN, *Ruins of Athens* (CURTIN, DIAZ); STRAUSS, *Three Hymns* (CURTIN); MENOTTI, *Death of the Bishop of Brindisi* (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9**: HINDEMITH, *Symphonic Metamorphosis*; SCHUMANN, Symphony No. 4; STRAUSS, *Parergon* (BOLET); LISZT, *Fantasy on Ruins of Athens* (BOLET).
- 7 – August 14** (RUDOLF): SMETANA, *From Bohemia’s Forests*; BEETHOVEN, Symphony No. 2; STRAUSS, *Macbeth*; STRAVINSKY, *Firebird*. **August 15**: WAGNER, *Prelude, Tristan*; SYDEMAN, *Study for Orchestra No. 2*; STRAUSS, *Burleske* (HOLLANDER); MENDELSSOHN, Complete music to *Midsummer Night’s Dream* (Narrator, Soloists, Tanglewood Choir). **August 16** (MONTEUX): MILHAUD, *Suite Provençale*; HINDEMITH, *Mathis der Maler*; MOUSSORGSKY, *Pictures at an Exhibition*; STRAUSS, *Dance of Seven Veils from Salome*.
- 8 – August 21** (STOKOWSKI): MOZART, *Concertante*, K. 297b; STRAUSS, *Death and Transfiguration*; HOVHANESS, *Prelude and Quadruple Fugue*; ROREM, *Eagles*; STRAVINSKY, *Suite, Petrouchka*. **August 22**: WAGNER, Excerpts from Act III, *Die Walküre* (FLAGELLO); VERDI, *Requiem* (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23**: BEETHOVEN, *Overture to Fidelio*; BEETHOVEN, Symphony No. 7; STRAUSS, *Ein Helenleben*.

Tickets at the Festival Office, Symphony Hall, Boston 15, Massachusetts, CO 6-1492

SECOND WEEK

TUESDAY EVENING, MAY 5, at 8:30 o'clock
SMITH NIGHT AT THE POPS

Seventh Program

- *Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner
Overture to "The Marriage of Figaro" Mozart
*Minuet Bolzoni
From "Grand Canyon Suite" Grofé
On the Trail
Cloudburst

Rococo Variations for Violoncello
and Orchestra Tchaikovsky
Soloist: JOHN SANT AMBROGIO

Academic Festival Overture Brahms

- *Selection from "Brigadoon" Loewe
Sword Dance and Reel — Down on MacConnachy Square —
The Heather on the Hill — Almost Like Being in Love —
Come to Me, Bend to Me — I'll Go Home with Bonny Jean

*Tonight, from "West Side Story" Bernstein

*Pomp and Circumstance, March Elgar

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Program Notes

By LANING HUMPHREY

LES PRELUDES — LISZT (1811–1886).

HERE is the embodiment of the idea of the symphonic poem, as introduced by Liszt.

The sentiments on which Liszt built appear as follows in the fifteenth of Lamartine's *Poetic Meditations*.

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?

"Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar?

"And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet . . . when the 'trumpet's loud clangor has called him to arms' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

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WEDNESDAY EVENING, MAY 6, at 8:30 o'clock

Eighth Program

*Introduction to Act III, from the
Ballet "Swan Lake" *Tchaikovsky*

Overture to "Russlan and Ludmilla" *Glinka*

Cradle Song *Brahms*

*Les Préludes, Symphonic Poem *Liszt*

Piano Concerto No. 5, in E-flat, Op. 73
("Emperor") *Beethoven*

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro

Soloist: DONALD STEELE

*Selection from "West Side Story" *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — America

Charade *Mancini*

*Thunder and Lightning Polka *Strauss*

Among those present: Endicott Junior College; Mount Ida Junior College;
University of New Hampshire Alumni Association; Dollard School,
Plaistow, N. H.; Central School, Hampstead, N. H.; Atkinson
Academy, Atkinson, N. H.; Memorial School, Newton, N. H.

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ENTRANCE OF THE GUESTS ("TANNHÄUSER") —
RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.


ROCOCO VARIATIONS FOR VIOLONCELLO —
TCHAIKOVSKY (1840–1893).

From time to time there is an element in Tchaikovsky's compositions which some musical æsthetes scorn as being an unabashed sobbing and weeping in public.

Here is a work in which overcharged Tchaikovskian emotion is notably lacking. It holds fast to the objective of music for music's sake sheerly — delightful sound, clarity and grace of construction, in the manner of Mozart and his era — the rococo period.

THE CELLO SOLOIST. John Sant Ambrogio has studied with Leonard Rose; taught at Ohio University; for two years was principal in the Seventh Army Symphony in Europe; joined the Orchestra in 1959.

ESCOFFIERS'



mouths water at golden honey from Tasmania, unique rose-petal jelly from France, a whale steak from above the Arctic Circle, Kashkaval cheese from Macedonia, a rich coffee from Hawaii, couscous from Tunisia, sambals and nasi goreng from Indonesia, and all of the world's most exotic delicacies. Pound for pound, we boast the widest New England selection of gourmet delights — and what we momentarily lack, we shall attempt to supply at your request, through our world-wide sources. We welcome your inquiries!

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THURSDAY EVENING, MAY 7, at 8:30 o'clock

Ninth Program

Valdres March	<i>Hanssen</i>
Overture to "Candide"	<i>Bernstein</i>
Trumpet Voluntary	<i>Purcell-Wood</i>
Finale from the Violin Concerto	<i>Mendelssohn</i>
(Solo part played by the entire first violin section)	

Piano Concerto No. 1, in F-sharp minor, Op. 1 *Rachmaninoff*

- I. Vivace
- II. Andante
- III. Allegro vivace

Soloist: OZAN MARSH

*Selection from "Camelot" *Loewe*

I Wonder What the King Is Doing Tonight — Parade —
The Simple Joys of Maidenhood — If Ever I Would Leave
You — Fie on Goodness — How to Handle a Woman —
The Lusty Month of May — Guinevere

Hello, Dolly! *Herman*

*Bahn Frei Polka ("Fast Track") *Strauss*

Among those present: Chamberlain School; Katharine Gibbs Alumnæ Ass'n;
Middlebury Alumnæ Ass'n of Boston; Temple Emeth Sisterhood

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SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
A zesty, pleasantly dry wine
4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 8, at 8:30 o'clock

Tenth Program

Procession of the Nobles, from "Mlada" *Rimsky-Korsakoff*

Overture, "The Roman Carnival" *Berlioz*

Shepherd Boy *Traditional*

*Wine Woman and Song, Waltzes *Strauss*

Piano Concerto No. 3, in C major, Op. 26 *Prokofiev*

I. Andante; Allegro

II. Theme and Variations

III. Allegro ma non troppo

Soloist: MEG BACHMAN

*Pops Round-Up (see page 27) *arr. Hayman*

More, from "Mondo Cane" *Ortolani & Oliviero*

Prelude and Fugue in Jazz *Press*

Among those present: Dana Hall Alumnae Ass'n; Bates Society,
Tufts Dental School; Bouvé-Boston School

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5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

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23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brollo Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

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Claret or Sauterne Punch75	2.50
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43	*M. & R. Melini Chianti (Red)	3.50
30	Pastene Pinot Noir	2.75
32	Pastene Cabernet	2.75
34	*Brollo Chianti	3.75
36	*Bolla Valpolicella	3.75
38	*Sichel St. Julien	4.50
84	*Carmel Adom Atic (Burgundy)	2.75
85	*Carmel Chateau Richon (Medium Sweet, White)	2.75
86	*Carmel Concord Grape (Sweet, Red)	2.75

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35	*Tavel Chateau d'Aqueria	3.50	2.00
37	S. S. Pierce Grenache Rosé	2.75	
73	*Nectarosé	3.00	1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75	

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47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
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40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

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57	*Duff Gordon Amontillado (Dry)	4.75	.75
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61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Coffee Coronet40
Strawberry Coronet40
Cherry Sundae50
Pineapple Sundae50
Strawberry Sundae50
Chocolate Sundae50

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Cott Ginger Ale—7 oz.15
Simpson Spring Ginger Ale—8 oz.15
Welch's Grape Juice—4 oz.25
Wine Punch	<i>See Wine List</i>

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1/4 lb.60
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Mixed Nuts (with Peanuts)—	
3 3/4 oz.39
Mixed Nuts (without Peanuts)—	
4 1/2 oz.59
Extra Large Peanuts—10 1/4 oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—6 3/4 oz.79
Mixed Nuts (with Peanuts)—	
6 1/2 oz.69
Mixed Nuts (without Peanuts)—	
6 3/4 oz.89

COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee . . . . .	.30
Salada Iced Tea Mix . . . . .	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

OVERTURE TO "THE MARRIAGE OF FIGARO" -- MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1799), who wrote under the name of Beaumarchais.

PIANO CONCERTO No. 5 ("EMPEROR") — BEETHOVEN (1770-1827).

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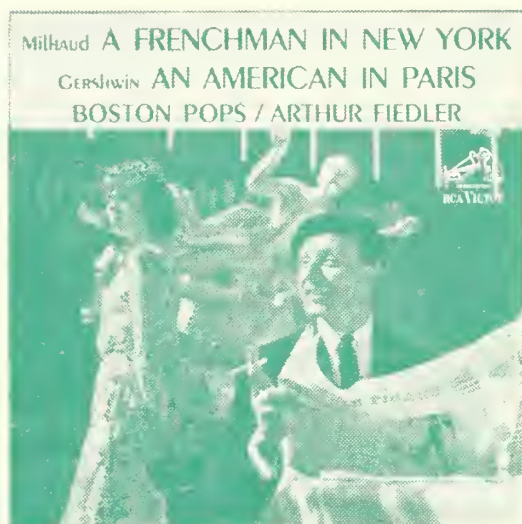


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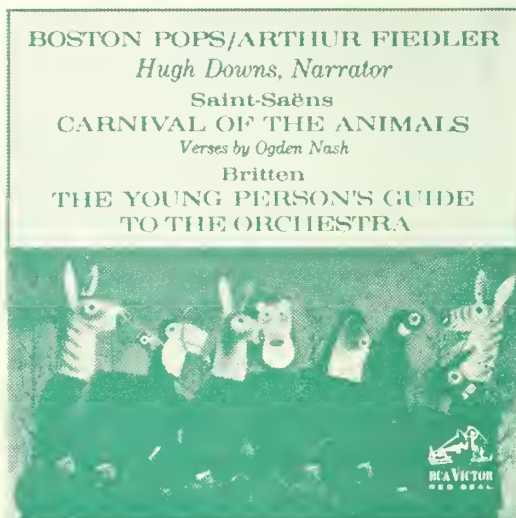
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“WEST SIDE STORY” — BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a “Ball Room” scene in a gymnasium.

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VIOLIN CONCERTO — MENDELSSOHN (1809–1847).

Despite his brilliant powers as composer, Mendelssohn, starting in his twenty-ninth year, worked at this concerto for six years (1838–1844). The result was the most popular of all Violin Concertos.

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

Here are qualities eminently characteristic of Mendelssohn — melodiousness, fastidious construction, utmost clarity of scoring.

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

PIANO CONCERTO NO. 1 — RACHMANINOFF (1873–1943)

When he was eighteen, the composer produced his First Piano Concerto. At forty-four, he revised it so drastically as to make it a new and mature, rather than youthful work.

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SATURDAY EVENING, MAY 9, at 8:30 o'clock
WELLESLEY COLLEGE NIGHT

Eleventh Program

- *Pomp and Circumstance, March *Elgar*
Overture, "The Roman Carnival" *Berlioz*
Trumpet Voluntary *Purcell-Wood*
Finale from the Violin Concerto *Mendelssohn*
(Solo part played by the entire first violin section)

Piano Concerto No. 1, in F-sharp minor, Op. 1 *Rachmaninoff*

- I. Vivace
II. Andante
III. Allegro vivace

Soloist: OZAN MARSH

- *Selection from "Camelot" *Loewe*
I Wonder What the King Is Doing Tonight — Parade —
The Simple Joys of Maidenhood — If Ever I Would Leave
You — Fie on Goodness — How to Handle a Woman —
The Lusty Month of May — Guinevere

Days of Wine and Roses *Mancini*

Theme from "Lawrence of Arabia" *Jarre*

ALMA MATER

Among those present: Athol High School; B. U. College of Business Administration; Business and Professional Women's Club, Central Congregational Church, Providence; Dartmouth High School; Senior Forum, First Congregational Church, Winchester

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SUNDAY EVENING, MAY 10, at 8:30 o'clock

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Twelfth Program

- | | |
|-----------------------------------|------------------|
| *Our Director, March | <i>Bigelow</i> |
| *Overture to "William Tell" | <i>Rossini</i> |
| Songs My Mother Taught Me | <i>Dvořák</i> |
| *Danube Waves (Anniversary Waltz) | <i>Ivanovici</i> |

Piano Concerto No. 1, in F-sharp minor, Op. 1 *Rachmaninoff*

- I. Vivace
II. Andante
III. Allegro vivace

Soloist: OZAN MARSH

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Selection from "Kiss Me Kate" *Porter*

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More, from "Mondo Cane" *Ortolani & Oliviero*

Russian Sailor's Dance, from "The Red Poppy" *Glière*

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THIRD PIANO CONCERTO — PROKOFIEV (1891–1953)

Brilliance and gaiety mark this concerto, which according to the European critic, Alan Frank, contains the best music and the best piano part of Prokofiev's five piano concerti. Much of its popularity derives from the strong theme of the second movement.

Its date is 1917, and it is interesting to note that of established Pops favorites, the "Classical Symphony," was also composed in this youthful period.

THE PIANO SOLOIST, Meg Bachman, after graduation from Dana Hall, earned a Master's degree at the Juilliard School and, after winning a Fulbright scholarship, studied one year at the Paris Conservatory.

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TUESDAY EVENING, MAY 12, at 8:30 o'clock

Thirteenth Program

- *Radetzky March J. Strauss, Sr.
*Overture to "Oberon" Weber
*Liebesfreud Kreisler
*Bacchanale, from "Samson and Delilah" Saint-Saëns

- *Tales from the Vienna Woods, Waltzes Strauss

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- Gypsy Love Song Herbert
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The Heavens Are Telling Haydn

- Berlin Bouquet arr. Mason

Say It with Music — Blue Skies — A Pretty Girl Is
Like a Melody — Always — Alexander's Ragtime Band

- Holiday for Strings Rose

- *Bugler's Holiday Anderson

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POMP AND CIRCUMSTANCE — ELGAR (1857–1934)

Shakespeare's "Othello" provided the title, in this speech of the drama's hero in Act 3, Scene 3:

"Farewell the neighing steed and the shrill trump.
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!"

"ROMAN CARNIVAL" OVERTURE — BERLIOZ (1803–1869).

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini." The point of departure of the libretto is an episode in the autobiography of the celebrated Florentine goldsmith and adventurer — the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

OVERTURE TO "WILLIAM TELL" — ROSSINI (1792–1868)

Once a major item in the operatic repertory, "Tell" has long been a masterpiece more written about than performed. However, there was a brilliantly successful revival of it in Switzerland not many years ago. The libretto, which had been a notorious handicap, was rewritten. The original Swiss scenes and struggles of Swiss patriots against a foreign tyrant all became Sicilian. With the new libretto, Rossini's music is said to have reached unexpected heights of consistent power.

Wagner, as conductor of the Riga Opera (1837–39), said that after a performance of "William Tell" he could not get the tunes out of his head for days.

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DANUBE WAVES – IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

“The Anniversary Song,” introduced in the film, “The Jolson Story,” is an adaptation, with the addition of words, of a theme of this instrumental music.

OVERTURE TO “OBERON” – WEBER.

According to Edward Dent, the English authority on opera, “*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale.”



The illustration features a large, stylized wine glass filled with a green liquid, with a bunch of green grapes hanging from the rim. To the left of the glass is a landscape with a vineyard, a small town with a church, and mountains in the background. To the right of the glass, two figures are shown carrying baskets of grapes. The text 'CARMEL Wines & Liquors' is written in a stylized font, with 'CARMEL' in large, bold letters and 'Wines & Liquors' in a script font below it. Below the main text, it says 'FROM THE LAND OF THE BIBLE TO YOUR TABLE' and '... makes every day a festive occasion!'.

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“KISS ME, KATE” — COLE PORTER.

THE title is a direct quotation from Shakespeare’s boisterous comedy, “The Taming of the Shrew,” from which this popular show of stage and screen was devised. Its ingenious book is by Sam and Bella Spewack, its lyrics as well as music, by Cole Porter.

In the show, a dramatic company is working on a production of “The Taming of the Shrew.” The stars are Fred Graham and his recently divorced wife, Lily. Their temperaments correspond pretty closely to those of the shrewish Katharina, and her tempestuous, masterful, and termagant-taming wooer, Petruchio. Completely exhausting Katharina’s tricks of temperament, Petruchio converts her into a loving wife who delivers a remarkable speech on the duties of wives. Whereupon Petruchio exclaims, “Why, there’s a wench! Come on and kiss me, Kate!” Our musical comedy ends with Petruchio-Fred winning back the love of Katharina-Lily.

RADETSKY MARCH — JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by the father of the “Waltz King.”



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SAMSON AND DELILAH — SAINT-SAËNS (1835-1921)

Act I shows Samson as leader of the God-fearing Israelites, who leads a revolt against the Philistines, who worship the idol, Dagon.

In Act II, the beautiful Philistine, Delilah, infatuates Samson, then causes him to be ambushed, blinded and chained.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

Samson is brought into the temple. The High Priest taunts him, and declares that if Jehovah will restore his sight, the Philistines will worship Him. Then Samson is bidden to make an offering to Dagon. Praying to Jehovah instead, he stands between two pillars, rends them asunder, and brings down the temple upon the shrieking assemblage.

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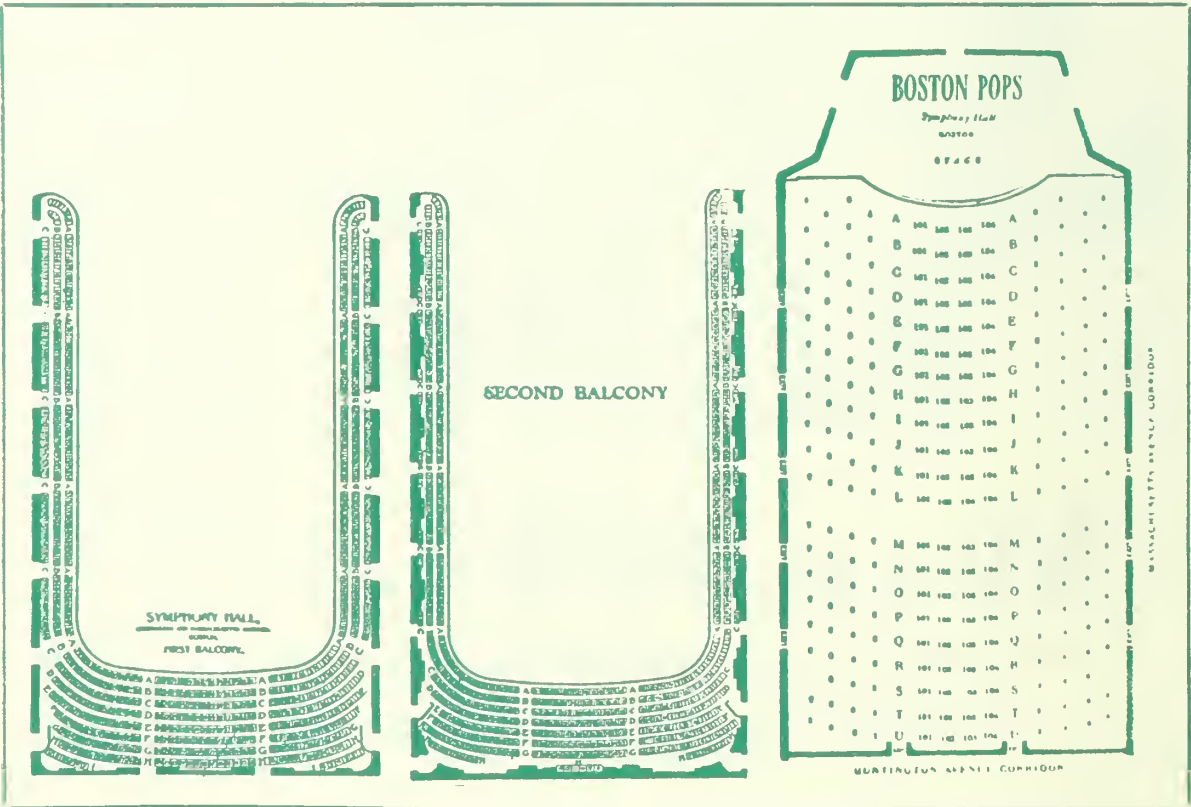
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At quitting work, the dock laborers dance, and the sailors add to the entertainment in groups by nationality, ending with the Russian Sailors' Dance.



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- 2 – July 10** – SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** – MOZART: Symphony in C, K. 200; Violin Concerto, K. 207 (SILVERSTEIN); Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER); German Dances, K. 509. **July 12**: MOZART, Serenade for Thirteen Winds, K. 361; STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 – July 17**: STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18**: WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (MONTEUX): VAUGHAN WILLIAMS, Fantasia on a Theme of Thomas Tallis; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 – July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25**: MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 – July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2**: DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 – August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8**: BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9**: HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 – August 14** (RUDOLF): SMETANA, From Bohemia’s Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15**: WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night’s Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (MONTEUX): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 – August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22**: WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23**: BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Heldenleben.

Tickets at the Festival Office, Symphony Hall, Boston 15, Massachusetts, CO 6-1492

THIRD WEEK

TUESDAY EVENING, MAY 12, at 8:30 o'clock

Thirteenth Program

- *Radetzky March J. Strauss, Sr.
- *Overture to "Oberon" Weber
- *Liebesfreud Kreisler
- *Bacchanale, from "Samson and Delilah" Saint-Saëns
- *Tales from the Vienna Woods, Waltzes Strauss

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SUSAN REID '65 and EDNA GABRIEL '65, Accompanists

- Gypsy Love Song Herbert
- "Gloria," from the 12th Mass Mozart
- The Heavens Are Telling Haydn

Berlin Bouquet arr. Mason

Say It with Music — Blue Skies — A Pretty Girl Is
Like a Melody — Always — Alexander's Ragtime Band

Holiday for Strings Rose

*Bugler's Holiday Anderson

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Program Notes

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SAMSON AND DELILAH — SAINT-SAËNS (1835-1921)

INTENDED as an opera, this work has had many performances as an Oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

RADETZKY MARCH — JOHANN STRAUSS, SR.

In America, this march is perhaps the most familiar work by the father of the "Waltz King."

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WEDNESDAY EVENING, MAY 13, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Fourteenth Program

- *Triumphal March from "Aïda" *Verdi*
Overture to "The Barber of Seville" *Rossini*
*Clair de Lune *Debussy*
*Suite from "Masquerade" *Khatchaturian*
Waltz — Romance — Galop

*Rhapsody in Blue, for Piano and Orchestra *Gershwin*
Soloist: LEO LITWIN
*Rumanian Rhapsody, No. 1 *Enesco*

*Selection from "South Pacific" *Rodgers*
I'm Gonna Wash That Man Right outa My Hair —
Bali H'ai — Happy Talk — Some Enchanted Evening —
I'm in Love with a Wonderful Guy
Days of Wine and Roses *Mancini*
Songs of Dartmouth *arr. Anderson*
Dartmouth's in Town Again — As the Backs Go Tearing By —
Glory to Dartmouth — D-A-R-T-M-O-U-T-H

Among those present: Dartmouth College Alumni Association; Professional
and Business Women's Lodge, Sons of Italy; L. G. Balfour Co.

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OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

TRIUMPHAL MARCH FROM "AIDA" — VERDI (1813-1901).

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

OVERTURE TO "THE BARBER OF SEVILLE" — ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

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THURSDAY EVENING, MAY 14, at 8:30 o'clock
BOWDOIN NIGHT

Fifteenth Program

- *Wedding March, from "Le Coq d'Or" *Rimsky-Korsakoff*
Suite from "The Water Music" *Handel-Harty*
Allegro — Air — Allegro deciso
Tom Jones (Main Title) *Addison*
*Prelude to "Die Meistersinger" *Wagner*

BOWDOIN COLLEGE GLEE CLUB — ROBERT K. BECKWITH, Director

BRYAN WARREN '66 ; ARTHUR OSTRANDER '64, Accompanists
Rise, Sons of Bowdoin *Burnett-Sills, '01*
Alleluia, from "The Brazilian Psalm" *Berger-Heath*
Five Appalachian Carols *arr. Hays '61*
with the MEDDIEBEMPSTERS

Tenor: WILLIAM KASCHUB '64
Excerpts from "West Side Story" *Bernstein-Hays '61*

THE MEDDIEBEMPSTERS — ARTHUR OSTRANDER '64, Director
This is a Lovely Way to Spend an Evening *arr. Randall '57*
Mountain Greenery *arr. Stenberg '56*
The Party's Over *arr. Ostrander '64*
Dry Bones *Traditional*

- *Selection from "Camelot" *Loewe*
I Wonder What the King Is Doing Tonight — Parade —
The Simple Joys of Maidenhood — If Ever I Would Leave
You — Fie on Goodness — How to Handle a Woman —
The Lusty Month of May — Guinevere

Java *Friday-Toussant-Tyler*

BOWDOIN COLLEGE MEDLEY *arr. Bodge*

Glasses Clinking High — Bowdoin We Sing — Beneath the Pines—
Forward the White — Bowdoin Beata
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 15, at 8:30 o'clock

Sixteenth Program

Procession of the Nobles, from "Mlada" *Rimsky-Korsakoff*

Overture to "Candide" *Bernstein*

*Andante Cantabile, String Quartet, Op. 11 *Tchaikovsky*

*Cloudburst, from "Grand Canyon Suite" *Grofé*

Violin Concerto in A minor, Op. 53 *Dvořák*

I. Allegro ma non troppo

II. Adagio ma non troppo

III. Finale: Allegro giocoso, ma non troppo

Soloist: JOSEPH SILVERSTEIN

Selection from "The Sound of Music" *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

Tom Jones (Main Title) *Addison*

Theme from "Lawrence of Arabia" *Jarre*

Among those present: Beaver Country Day School; Roxbury Latin School

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4	Pastene Sparkling Burgundy	6.00	3.25
5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brolio Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

WINE PUNCH

		Glass	Pitcher
	Claret or Sauterne Punch . . . . .	.75	2.50
	Claret Lemonade . . . . .	.75	2.50

* Imported

BEER AND ALE LISTED ON PAGE 17

		Bot.	½ Bot.
26	Pastene Burgundy	2.75	1.75
39	*DeLuze Club Claret	3.25	
28	Pastene Chianti	2.75	
41	*Beaune Burgundy, Latour	4.75	2.50
43	*M. & R. Melini Chianti (Red)	3.50	2.25
30	Pastene Pinot Noir	2.75	
32	Pastene Cabernet	2.75	
34	*Brolio Chianti	3.75	2.50
36	*Bolla Valpolicella	3.75	2.00
38	*Sichel St. Julien	4.50	
84	*Carmel Adom Atic (Burgundy)	2.75	
85	*Carmel Chateau Richon (Medium Sweet, White)	2.75	
86	*Carmel Concord Grape (Sweet, Red)	2.75	

ROSÉ WINES

35	*Tavel Chateau d'Aqueria	3.50	2.00
37	S. S. Pierce Grenache Rosé	2.75	
73	*Nectarosé	3.00	1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75	

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45	Gold Coast Haut Sauternes	2.50	1.50
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49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	



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Chocolate Coronet40
Coffee Coronet40
Strawberry Coronet40
Cherry Sundae50
Pineapple Sundae50
Strawberry Sundae50
Chocolate Sundae50

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Canada Dry—7 oz.15
Cott Ginger Ale—7 oz.15
Simpson Spring Ginger Ale—8 oz.15
Welch's Grape Juice—4 oz.25
Wine Punch	<i>See Wine List</i>

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Thin Mints80
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1/4 lb.60
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Jelly Gems Assorted80

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Mixed Nuts (with Peanuts)—	
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Mixed Nuts (without Peanuts)—	
4 1/2 oz.59
Extra Large Peanuts—10 1/4 oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—6 3/4 oz.79
Mixed Nuts (with Peanuts)—	
6 1/2 oz.69
Mixed Nuts (without Peanuts)—	
6 3/4 oz.89

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Hot Coffee, Individual Pots30
Hot Tea, Individual Pots25
Iced Coffee30
Salada Iced Tea Mix25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

SUITE FROM "MASQUERADE" — KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

"RHAPSODY IN BLUE" AS BALLET — GERSHWIN (1898–1937).

A ballet fitted to the "Rhapsody" was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music and Jazz. At first, Classic dominates Jazz, then is vanquished by him. Gershwin witnessed the ballet with approval, and shared many curtain calls with the dancers.

LEO LITWIN

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Labatt's Ale or Pilsener (Canada)60
Heineken's Beer (Holland)75
Löwenbräu Munich Beer, Light or Dark (Germany)75
Würzburger Hofbräu Beer, Light or Dark (Germany)75

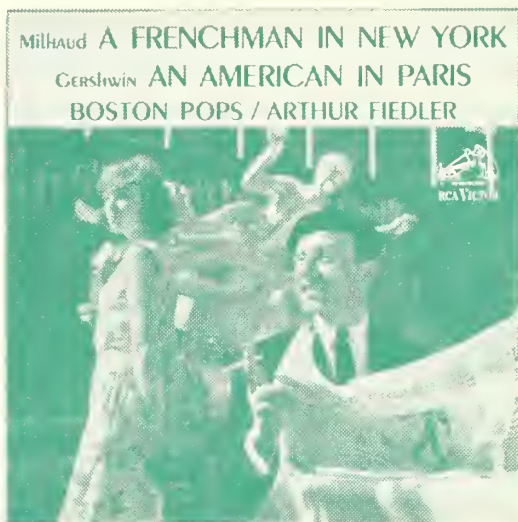


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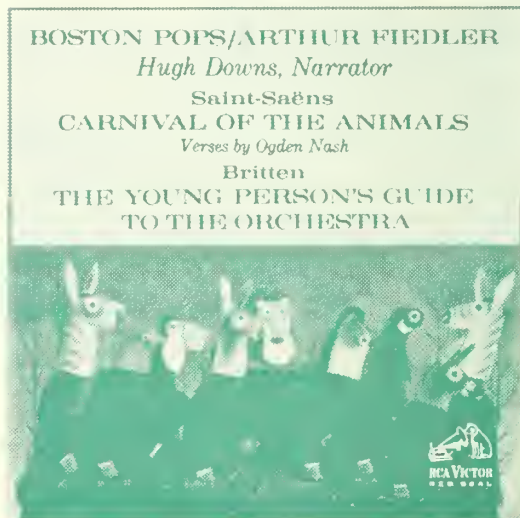
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Overland Londres20	La Corona Demi Tasse20
La Corona Coronas35	

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

CLAIR DE LUNE – DEBUSSY

It is orchestrated from one of the four divisions of the “Suite Bergamesque” for piano. Debussy’s biographer Leon Vallas calls the suite an important work.

“The ‘Clair de Lune,’ ” Vallas writes, “floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character.” In it, he says, “we find the entire Debussy of the future.”

ROMANIAN RHAPSODY No. 1 – ENESCO (1881–1955)

Several folk melodies are the basis of the work, which is a free improvisation upon them.

WEDDING MARCH FROM “LE COQ D’OR” – RIMSKY-KORSAKOFF (1844–1908).

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon’s kingdom. Russia’s great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer’s final operatic work.

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SATURDAY EVENING, MAY 16, at 8:30 o'clock

Seventeenth Program

Valdres March *Hanssen*

Overture to "Russlan and Ludmilla" *Glinka*

Panis Angelicus *Franck*

*Irish Suite *Anderson*

Irish Washerwoman — Minstrel Boy — Rakes of Mallow

Violin Concerto in A minor, Op. 53 *Dvořák*

- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Finale: Allegro giocoso, ma non troppo

Soloist: JOSEPH SILVERSTEIN

Victor Herbert Favorites *Herbert-Sanford*

March of the Toys — Absinth Frapée — Because You're You —
When You're Away — I Can't Do the Sum — I'm Falling in Love
with Someone — Gypsy Love Song — Italian Street Song — Kiss
Me Again — The Irish Have a Great Day Tonight

More, from "Mondo Cane" *Ortolani & Oliviero*

*Get Me to the Church on Time,
from "My Fair Lady" *Loewe*

Among those present: Guild of the Infant Saviour; Cranston East High
School; Concord, N. H. School District; Lafayette Lodge, Cumberland, R. I.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

“CORTÈGE” FROM “MLADA” — RIMSKY-KORSAKOFF (1844–1908)

Four of the “Five”: Cui, Moussorgsky, Borodin and Rimsky-Korsakoff, were commissioned by the Imperial Theatre, each to do one act of “Mlada,” but this version was never finished. In 1889 Rimsky-Korsakoff re-wrote the available music and completed the work, including the text.



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SUNDAY EVENING, MAY 17, at 8:30 o'clock

Eighteenth Program

- *Procession of the Sardar,
from "Caucasian Sketches" *Ippolitov-Ivanov*
- *Overture to "Light Cavalry" *Suppé*
- *Liebestraum *Liszt*
- *Marche Slave *Tchaikovsky*

Violin Concerto in A minor, Op. 53 *Dvořák*

- I. Allegro ma non troppo
II. Adagio ma non troppo
III. Finale: Allegro giocoso, ma non troppo
Soloist: JOSEPH SILVERSTEIN

Many Happy Returns *arr. Mason*
Bewitched, Bothered and Bewildered — Singin' in the Rain —
Charmaine — Alexander's Ragtime Band

I Left My Heart in San Francisco *Corey*

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JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. In May of 1959 he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.

VIOLIN CONCERTO IN A MINOR, Op. 53 — DVOŘÁK

Here Dvořák unites brilliant virtuoso writing within an unpretentious folk spirit, founded on Slavonic rhythms and melodies.

OVERTURE TO "CANDIDE" — BERNSTEIN (born 1918)

After the première of this work, December 1, 1956, one critic declared the score to be "clear, lustrous, and often richly melodic."


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TUESDAY EVENING, MAY 19, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Nineteenth Program

- *Introduction to Act III, "Lohengrin" Wagner
*Overture to "Die Fledermaus" Strauss
*Fantasia on "Greensleeves" Vaughan Williams
Suite from "L'Arlésienne," No. 2 Bizet
Intermezzo — Minuet — Farandole

- *Capriccio Espagnole Rimsky-Korsakoff
Alborada — Variations — Alborada — Gypsy Scene —
Fandango of the Asturias

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CAROL CHAMBERS '65, Accompanist

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The Fashions Change Berger
Barbara Allen Traditional—Davis
Alma Mater Kiernan '34—Wing

- *Selection from "No Strings" Rodgers
Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host
More, from "Mondo Cane" Ortolani & Oliviero
*Get Me to the Church on Time,
from "My Fair Lady" Loewe

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OVERTURE TO "THE MASTERSINGERS OF NUREMBERG"
— WAGNER (1813–1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra. He also heard and studied music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

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THE PLOT OF THE OPERA: Ludmilla is a Russian princess. In the midst of a reception given to her suitors by her father, she is caused to vanish by enchantment. Her father promises her hand to the suitor who shall find and restore her. Russlan, whom she loves, ardently undertakes the mission. Befriended by a wizard, who gives him a magic sword, Russlan fights his way through to her place of captivity. He cannot rouse her from an enchanted slumber, but returns her to her father's palace. There she awakens when Russlan slips a magic ring upon her finger. Her father keeps his promise, and the opera ends in joyous celebration.

IRISH SUITE — LEROY ANDERSON.

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VICTOR HERBERT, CELLIST-COMPOSER
(b. Dublin, Ireland, 1859; d. New York City, 1924)

GRANDSON of Samuel Lover, author and sometimes song composer, he was brought to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart.

After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, when he was 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.

From 1889 to 1891 he was associate conductor of the Worcester (Massachusetts) Festival, at which his oratorio, "The Captive," was presented in the latter year.



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CAUCASIAN SKETCHES — IPPOLITOV-IVANOV.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His "Caucasian Sketches" strongly reflect these researches.

OVERTURE TO "LIGHT CAVALRY" — SUPPÉ (1820–1895)

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

LIEBESTRAUM, No. 3 — LISZT-HERBERT

Three songs by Liszt, titled "Dreams of Love," were rewritten by him as piano solos. This excellent orchestration by Victor Herbert is a reminder that the Irish-born master of American musical comedy started as a serious composer. A composition pupil of Seifritz in Stuttgart, he first wrote in classical forms.

CAPRICCIO ESPAGNOL — RIMSKY-KORSAKOFF (1844–1908).

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

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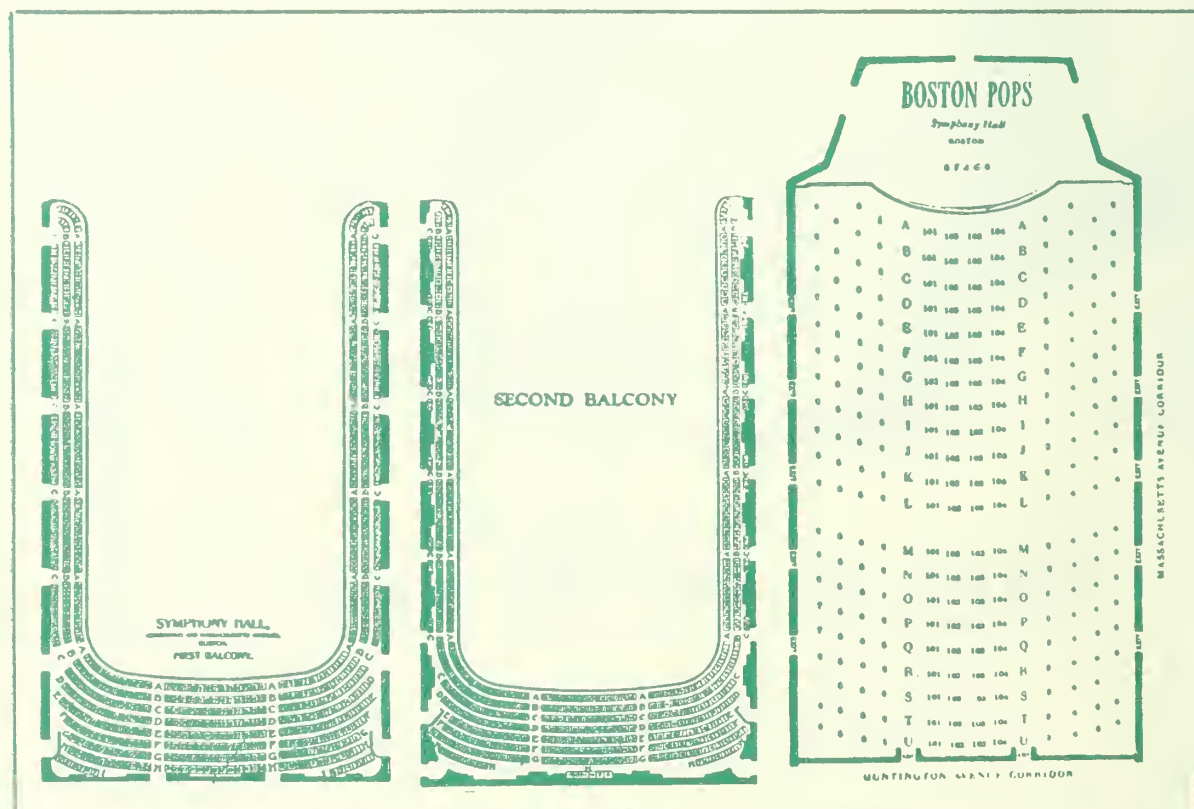
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BALLET MUSIC, “GAÎTÉ PARISIENNE” (PARISIAN GAYETY) — OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as “Orpheus in Hades,” “Fair Helen,” and “Tales of Hoffmann.” The characters of the ballet are largely drawn from those of “Parisian Life.”

“Parisian Life” found its fun in showing what might happen if members of the working class should mimic their “betters” in the social whirl. For example, a head waiter shows himself as a man of “infinite resource and sagacity,” like Kipling’s mariner swallowed by a whale.



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- 2 – July 10** – SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** – MOZART: Symphony in C, K. 200; Violin Concerto, K. 207 (SILVERSTEIN); Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER); German Dances, K. 509. **July 12**: MOZART, Serenade for Thirteen Winds, K. 361; STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 – July 17**: STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18**: WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (ORMANDY): BEETHOVEN, Overture, “Egmont”; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 – July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25**: MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 – July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2**: DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 – August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8**: BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9**: HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 – August 14** (RUDOLF): SMETANA, From Bohemia’s Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15**: WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night’s Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (OZAWA): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 – August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22**: WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23**: BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Heldenleben.

Tickets at the Festival Office, Symphony Hall, Boston 15, Massachusetts, CO 6-1492

FOURTH WEEK

TUESDAY EVENING, MAY 19, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Nineteenth Program

- *Introduction to Act III, "Lohengrin" Wagner
*Overture to "Die Fledermaus" Strauss
*Fantasia on "Greensleeves" Vaughan Williams
Suite from "L'Arlésienne," No. 2 Bizet
Intermezzo — Minuet — Farandole

- *Capriccio Espagnole Rimsky-Korsakoff
Alborada — Variations — Alborada — Gypsy Scene —
Fandango of the Asturias

COLBY JUNIOR COLLEGE CHOIR — HENRY J. WING, JR., Director
CAROLE CHAMBERS '65, Accompanist

- sam was a man (e. e. cummings) Persichetti
The Fashions Change Berger
Barbara Allen Traditional—Davis
Alma Mater Kiernan '34—Wing

- *Selection from "No Strings" Rodgers
Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host
More, from "Mondo Cane" Ortolani & Oliviero
*Get Me to the Church on Time,
from "My Fair Lady" Loewe

Among those present: Colby Junior College; MAMT Scholarship Fund;
Boston School of Business Education; Weymouth High School
Music Parents' Association

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Program Notes

By LANING HUMPHREY

"L'ARLESIENNE," SUITE NO. 2 — BIZET (1838-1875)

These are excerpts from twenty-seven pieces written to be used incidentally with performances of Daudet's like-named drama. For example, in French stage productions, the Adagietto is played in the course of one scene, while the actors speak.

In the play, two stories are unfolded — the wrecking of a flaming romance of youth, and the long-deferred salvaging of the quieter romance of an elderly couple.

FARANDOLE

This dance movement is based on an authentic tune from Provence, in the southern part of France. In the true *farandole*, which has a long history, the dancers hold hands in a chain, as they move gaily through the streets to the music of a sort of fife and a little drum.

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WEDNESDAY EVENING, MAY 20, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Twentieth Program

French Military March *Saint-Saëns*
*Overture to "The Merry Wives of Windsor" *Nicolai*
*Liebestraum *Liszt*
*Ballet Music from "Faust" *Gounod*
Dance of the Nubian Slaves — Mirror Dance — Dance of Phryné

First Movement, from Violin Concerto, Op. 35 *Tchaikovsky*
Soloist: MICHEL SASSON

BROOKLINE HIGH SCHOOL CONCERT CHOIR

WILLIAM A. SEYMOUR, Director

JOYCE ORKIN '64; KATHY MOSS '64, Accompanists

Heavenly Light *Kopylow*
Fa una canzone *Vecchi*
Sure on This Shining Night *Barber*
Climbin' Up the Mountain *arr. Smith*
Hey, Look Me Over *Coleman*

*Dancing Through the Years *arr. Hayman*
Cakewalk — Charleston — Tango — Square Dance — Waltz —
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —
Cha-Cha-Cha — Rock-'n'-Roll

Days of Wine and Roses *Mancini*

*American Patrol, March *Meacham*

Among those present: Brookline Teachers' Club; Vassar Alumnæ Club
of Boston; Pond feilde Club

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It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

OVERTURE TO "THE MERRY WIVES OF WINDSOR" — NICOLAI (1810-1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

LIEBESTRAUM, No. 3 — LISZT-HERBERT

Three songs by Liszt, titled "Dreams of Love," were rewritten by him as piano solos. This excellent orchestration by Victor Herbert is a reminder that the Irish-born master of American musical comedy started as a serious composer. A composition pupil of Seifritz in Stuttgart, he first wrote in classical forms.

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mouths water at golden honey from Tasmania, unique rose-petal jelly from France, a whale steak from above the Arctic Circle, Kashkaval cheese from Macedonia, a rich coffee from Hawaii, couscous from Tunisia, sambals and nasi goreng from Indonesia, and all of the world's most exotic delicacies. Pound for pound, we boast the widest New England selection of gourmet delights—and what we momentarily lack, we shall attempt to supply at your request, through our world-wide sources. We welcome your inquiries!

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THURSDAY EVENING, MAY 21, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Twenty-first Program

Blue Towers	<i>Fine</i>
Overture to "Il Signor Bruschino"	<i>Rossini</i>
Intermezzo from "Háry János"	<i>Kodaly</i>
*Suite from "Gaité Parisienne"	<i>Offenbach</i>
Overture — Allegro-brillante — Polka — Galop — Valse — March — Can-Can — Finale	

*Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*

Soloist: RONALD HODGES

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FRANK C. TAYLOR, Accompanist

The Simmons College Hymn	<i>Keller</i>
Veni Creator Spiritus	<i>Daniels</i>
The Lobster Quadrille, from "Alice in Wonderland"	<i>Fine</i>
Bridesmaids' Song	<i>Branscombe</i>

*Pops Round-Up (see page 27) *arr. Hayman*

*Trumpeter's Lullaby *Anderson*

*National Emblem, March *Bagley*

Among those present: Mount Holyoke Club of Boston; Alumnae Association
of Simmons College; Norwood Teachers' Association

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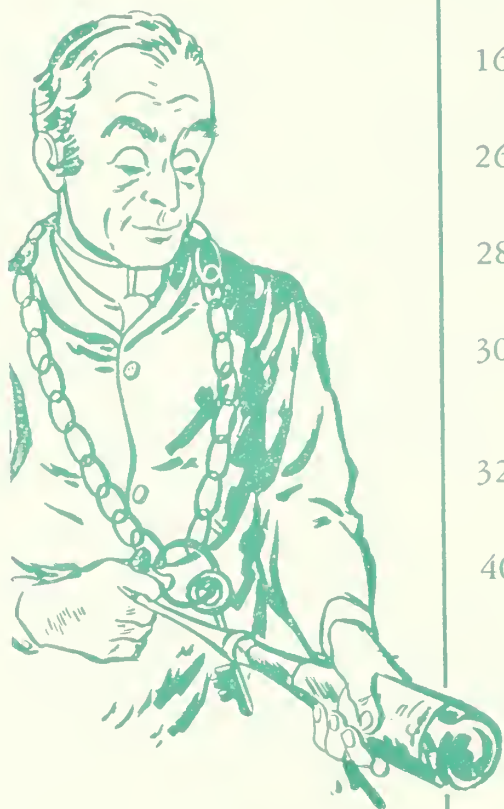
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2. ***Pastene Champagne***
A zesty, pleasantly dry wine
4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 22, at 8:30 o'clock
LASELL NIGHT AT THE POPS

Twenty-second Program

New Colonial, March Hall

*Overture to "Orpheus in Hades" Offenbach

Eli Eli arr. Jacchia

Solo Trumpet: ARMANDO GHITALLA

*Suite from "Peer Gynt" Grieg

Morning Mood — Anitra's Dance — In the Hall of the Mountain King

*1812, Ouverture Solennelle Tchaikovsky

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JAMES H. REMLEY, Director

FRANK C. TAYLOR, II, Accompanist

Sing Me a Song Vecchi

Good News Negro Spiritual

The Lamplighters

The Sound of Music Rodgers

ALMA MATER

*Dancing Through the Years arr. Hayman

Cakewalk — Charleston — Tango — Square Dance — Waltz —
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —
Cha-Cha-Cha — Rock-'n'-Roll

Hello, Dolly! Herman

Theme from "Lawrence of Arabia" Jarre

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5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brollo Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch75	2.50
Claret Lemonade75	2.50

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RED WINES

	Bot.	½ Bot.
26	Pastene Burgundy	2.75
39	*DeLuze Club Claret	3.25
28	Pastene Chianti	2.75
41	*Beaune Burgundy, Latour	4.75
43	*M. & R. Melini Chianti (Red)	3.50
30	Pastene Pinot Noir	2.75
32	Pastene Cabernet	2.75
34	*Brollo Chianti	3.75
36	*Bolla Valpolicella	3.75
38	*Sichel St. Julien	4.50
84	*Carmel Adom Atic (Burgundy)	2.75
85	*Carmel Chateau Richon (Medium Sweet, White)	2.75
86	*Carmel Concord Grape (Sweet, Red)	2.75

ROSÉ WINES

35	*Tavel Chateau d'Aqueria	3.50	2.00
37	S. S. Pierce Grenache Rosé	2.75	
73	*Nectarosé	3.00	1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75	

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45	Gold Coast Haut Sauternes	2.50	1.50
47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Lady Fingers25
Assorted Italian Cookies25
Cheese Cake30

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Soda Lemonade50
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Vanilla Coronet40
Chocolate Coronet40
Coffee Coronet40
Strawberry Coronet40
Cherry Sundae50
Pineapple Sundae50
Strawberry Sundae50
Chocolate Sundae50

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Canada Dry—7 oz.15
Cott Ginger Ale—7 oz.15
Simpson Spring Ginger Ale—8 oz.15
Welch's Grape Juice—4 oz.25
Wine Punch	<i>See Wine List</i>

CANDIES

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Thin Mints80
Candy Cupboard Butter Creams90
Candy Cupboard Miniatures—	
¼ lb.60
Candy Cupboard Chocolates—	
2½ oz.30
Jelly Gems Assorted80

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Extra Fine Cashews—4½ oz.49
Mixed Nuts (with Peanuts)—	
3¾ oz.39
Mixed Nuts (without Peanuts)—	
4½ oz. . . . .	.59
Extra Large Peanuts—10¼ oz. . . . .	.59
Spanish Peanuts—11 oz. . . . .	.49
Extra Fine Cashews—6¾ oz. . . . .	.79
Mixed Nuts (with Peanuts)—	
6½ oz. . . . .	.69
Mixed Nuts (without Peanuts)—	
6¾ oz. . . . .	.89

COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee . . . . .	.30
Salada Iced Tea Mix . . . . .	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

VIOLIN CONCERTO – TCHAIKOVSKY (1840–1893)

This work, for all its Tchaikovskian moodiness, shares with the First Piano Concerto the distinction of rising to great popularity after efforts of carping critics to slap it down at the start of what was to become a long career.

MICHEL SASSON

A native of Alexandria, Egypt, he is the son of French parents. Starting as a boy prodigy of the violin he played in chamber groups in Egypt, then in France and England. While a member of the Irish National Symphony he came across a treatise on violin technique which greatly impressed him. It was written by Richard Burgin, Concertmaster of the Boston Symphony Orchestra and teacher of violin at the New England Conservatory. Sasson came to Boston, studied with Mr. Burgin, and after an audition became a member of the Boston Symphony in 1959.

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Heineken's Beer (Holland)75
Löwenbräu Munich Beer, Light or Dark (Germany)75
Würzburger Hofbräu Beer, Light or Dark (Germany)75



The Beer Drinker's Beer

Knickerbocker

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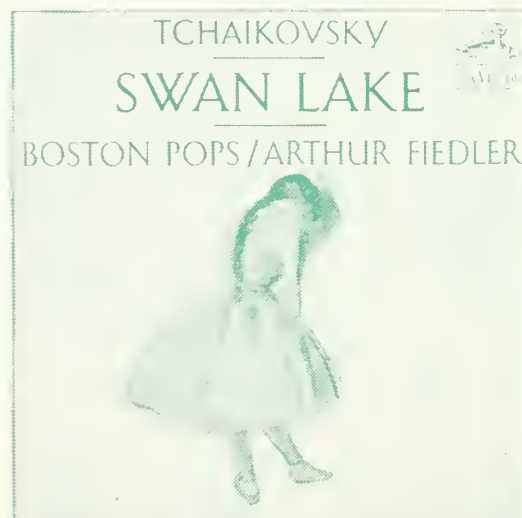
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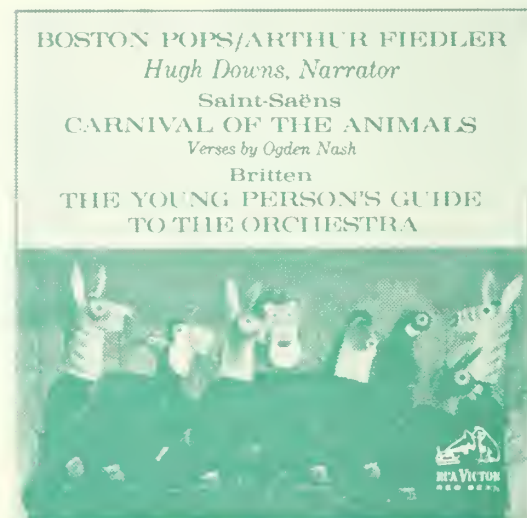
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Overland Panatelas20	La Corona Belvederes25
Overland Londres20	La Corona Demi Tasse20
La Corona Coronas35	

IRVING FINE (1914-1962)

Born in Boston, the late Irving Fine in his twenties made rapid progress as a composer under the tutelage of Walter Piston at Harvard; and with Nadia Boulanger in Cambridge, and subsequently in France. He distinguished himself as a teacher at the Berkshire Music Center and Brandeis University. As a composer, he developed an individual style marked by flowing melody and strong rhythmic life.

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

BALLET MUSIC FROM "FAUST" — GOUNOD (1818–1893).

For the occupation of the corps de ballet of the Paris Opera and the delectation of its admirers, Gounod expanded his opera with this episode, ten years after "Faust" had been introduced at the Théâtre Lyrique.

Here is the plot of the ballet: By his black magic, Mephistopheles confronts Faust with a sumptuous feast and entertainment presided over by Cleopatra attended by Nubian slaves; Helen of Troy, Lais, and Phryne, with female retinues. They invite Faust and Mephistopheles to join the festivities. Phryne performs a veil dance. A bacchanalian revel follows. All this is suddenly superseded by a vision of Marguerite, a red mark around her throat as if to guide the headsman.

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SATURDAY EVENING, MAY 23, at 8:30 o'clock

Twenty-third Program

*Polonaise, from "Eugene Onegin" *Tchaikovsky*

*Overture to "Orpheus in Hades" *Offenbach*

Irish Tune from County Derry *Grainger*

*Cloudburst, from "Grand Canyon Suite" *Grofé*

Concerto for Piano and Orchestra *Khachaturian*

- I. Allegro ma non troppo e maestoso
- II. Andante con anima
- III. Allegro brillante

Soloist: DONN-ALEXANDRE FEDER

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — America

Java *Friday-Toussant-Tyler*

*Colonel Bogey, March *Alford*

Among those present: Boston Y.W.C.A., World Fellowship Committee;
Newton Federation of Women's Clubs; Dover Couple's Club; Business and
Professional Women's Club, Grace Church, Providence; Business Women's
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INTERMEZZO FROM "HARY JANOS" — KODALY (b. 1882).

The title is the name of a legendary Hungarian character of the genial rogue type.

As Edwin Evans puts it: "He is of the company of Falstaff, Don Quixote, Eulenspiegel, and particularly of Münchhausen . . . a soldier who sits in the village inn boasting of heroic deeds which he never performed. He believes his own stories, for in his day-dreams they are all true."

With Bela Bartok, his fellow-student at the Budapest Conservatory, as well as fellow-researcher in Hungarian folksong, Kodaly has taken rank as one of the most important of modern Hungarian composers.

"Hary Janos" was first performed in 1926 in Budapest. The concert suite from it was first performed in this country by the New York Philharmonic the following year. Mengelberg conducted.



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SUNDAY EVENING, MAY 24, at 8:30 o'clock

Twenty-fourth Program

- | | |
|-----------------------------|--------------------|
| *Sambre et Meuse, March | <i>Planquette</i> |
| Overture to "Candide" | <i>Bernstein</i> |
| *Ave Maria | <i>Schubert</i> |
| *1812, Ouverture Solennelle | <i>Tchaikovsky</i> |

Concerto for Piano and Orchestra *Khachaturian*

- I. Allegro ma non troppo e maestoso
- II. Andante con anima
- III. Allegro brillante

Soloist: DONN-ALEXANDRE FEDER

-
- | | |
|--|-----------------------|
| *Victor Herbert Selections | <i>Herbert-Hayman</i> |
| The Streets of New York — Every Day Is Ladies Day with Me —
Moonbeams — Because You're You — Toyland — March of the
Toys — Kiss Me Again — Romany Life | |

Chim Chim Cheree,
from "Mary Poppins" *Sherman & Sherman*

- | | |
|---------------------|-----------------------|
| *Strike Up the Band | <i>Gershwin-Green</i> |
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Among those present: Catholic Alumnae Association, Albertus Magnus;
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RHAPSODY ON A THEME OF PAGANINI — RACHMANINOFF (1873-1943)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

RONALD HODGES, Professor of Music at Mt. Holyoke College, has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first such program to be given in the United States.

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TUESDAY EVENING, MAY 26, at 8:30 o'clock

Twenty-fifth Program

Wedding March, from
"A Midsummer Night's Dream" Mendelssohn

Overture to "Euryanthe" Weber

Pavane Ravel

*Voices of Spring, Waltzes Strauss

Concerto for Piano and Orchestra Khachaturian

- I. Allegro ma non troppo e maestoso
- II. Andante con anima
- III. Allegro brillante

Soloist: DONN-ALEXANDRE FEDER

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*Washington Post, March Sousa

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State College at Boston, Alumni Association

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"PEER GYNT" SUITE, NO. 1,—GRIEG.

AT the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama. "Peer Gynt" (1867).

Story of the play. Peer is the self-centered, impudent, braggart, rascally son of the widow Aase, who never fails but momentarily to love and forgive him. He elopes with Ingrid, another man's bride, on their wedding night. Next day he abandons her and disappears, leaving his mother to pay the law's demand of forfeiture of her property except for the barest essentials.

Encountering a mysterious Woman in Green, who turns out to be the daughter of the King of the Trolls, Peer in his thirst for personal aggrandizement nearly allows himself to be transformed into a troll, complete with tail, so as to inherit the Kingdom of Trolls. Just in time, goaded by the repulsiveness of the bride offered him, he revolts, is set upon by a tormenting horde of trolls and escapes.

He returns to Aase as she is on her deathbed, and showing real filial devotion, smooths her way into the next world — merely lying to her to make her happy, by assuring her in her delirium that he is driving her by sleigh to a splendid feast in Soria-Moria Castle, west of the moon and east of the sun.

An Arab chieftain entertains him with feasting and the singing and dancing of a troupe of girls. He elopes with the Bedouin beauty, Anitra. She flatters him, then robs him and flees with his steed.

At last, aged, beggared, broken, Peer goes home. Solveig, the girl who fell in love with him years ago for his boldness and imagination, receives him tenderly. Peer dies in her arms.

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BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) — OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"Parisian Life" found its fun in showing what might happen if members of the working class should mimic their "betters" in the social whirl. For example, a head waiter shows himself as a man of "infinite resource and sagacity," like Kipling's mariner swallowed by a whale.

OUVERTURE SOLENNELLE, "1812" — TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans — a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides — more by the Russian than their foes. Even so, the invaders were doomed.



The illustration features a large, stylized wine glass filled with a cluster of grapes. To the left of the glass is a vine with a single leaf. Below the glass, two figures in traditional attire are shown carrying large bunches of grapes on their heads. In the background, a landscape with rolling hills, a small town with a church, and a body of water is visible.

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CONCERTO FOR PIANO – KHACHATURIAN

Familiarized in America because of censure by his government, the now familiar Soviet composer of Armenian ancestry was given an important introduction to American fame at the Boston Pops. This was the presentation of his Piano Concerto in 1942 by Arthur Fiedler and the Pops Orchestra, with Bernard Weiser as soloist. The resulting brilliant success led to adoption of the work by other conductors and soloists.

DONN-ALEXANDRE FEDER, in two 1963 performances of Prokofiev's Third Piano Concerto at the Pops, so impressed Conductor Fiedler as to win him the honor of being soloist at the opening of the thirty-fifth season of the Esplanade Concerts, that summer.

During the coming year he will tour European capitals. He has been invited to participate in the Seventh International Chopin Concours, in Warsaw, in February, 1965.

OVERTURE TO "CANDIDE" – BERNSTEIN (born 1918)

After the première of this work, December 1, 1956, one critic declared the score to be "clear, lustrous, and often richly melodic."



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POLONAISE FROM "EUGENE ONEGIN" — TCHAIKOVSKY

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

"WEST SIDE STORY" — BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.

PAVANE — RAVEL (1875-1937)

Originally composed as a piano solo in 1899, this work was re-written by Ravel in 1912. A classicist at heart, Ravel frequently selected older musical forms for his compositions. The pavane, derived from the word *pavo*, meaning peacock, was an early sixteenth century Spanish Court dance of probable Italian origin. To the slow, solemn music, the dancers postured to suggest the proud attitudes of the peacock.

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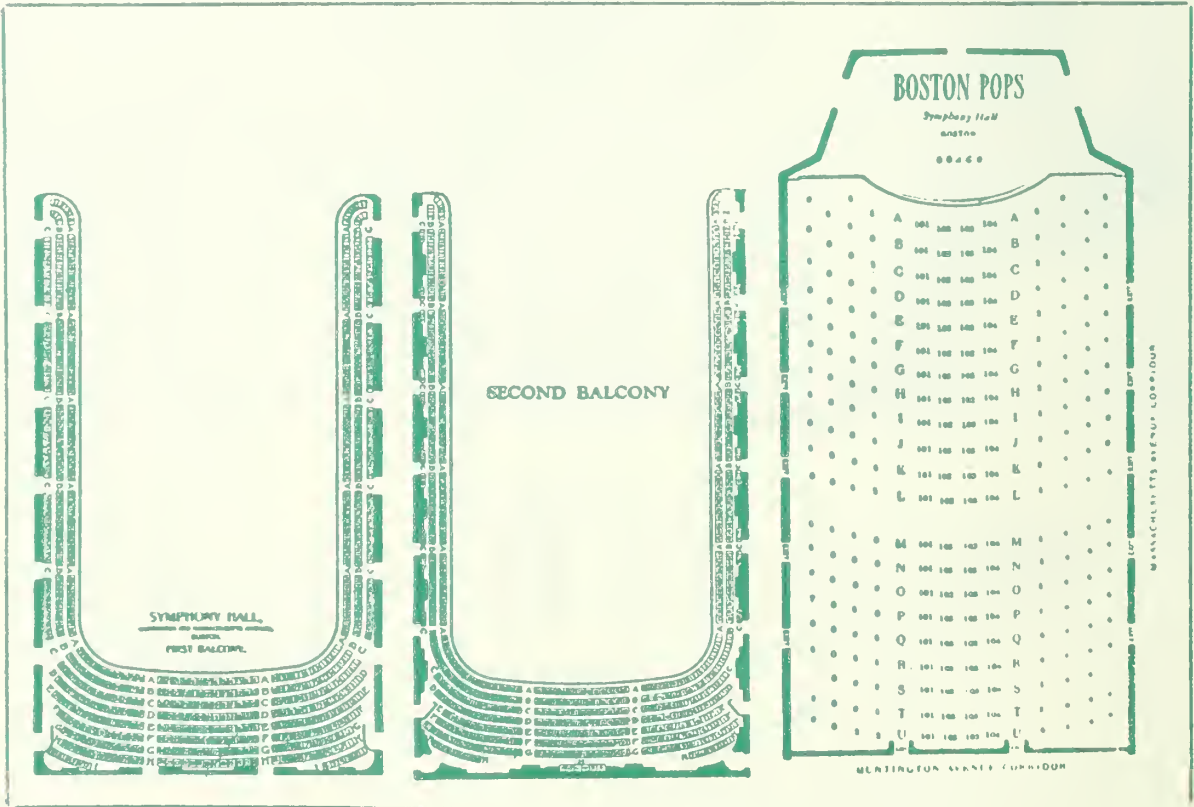
POPS ROUND-UP THEMES

1. Introduction; 2. Bonanza; 3. Maverick; 4. The Rebel; 5. Bat Masterson; 6. Gunsmoke; 7. Wagon Train; 8. Wyatt Earp; 9. Have Gun, Will Travel; 10. Rawhide.

PERCY ALDRIDGE GRAINGER (1882-1961)

Born in Australia, this composer and pianist lived in London, then from 1914 in the United States. There he became a naturalized citizen.

From the rich store of Irish melody, he made the charming orchestration of the "Air from County Derry."



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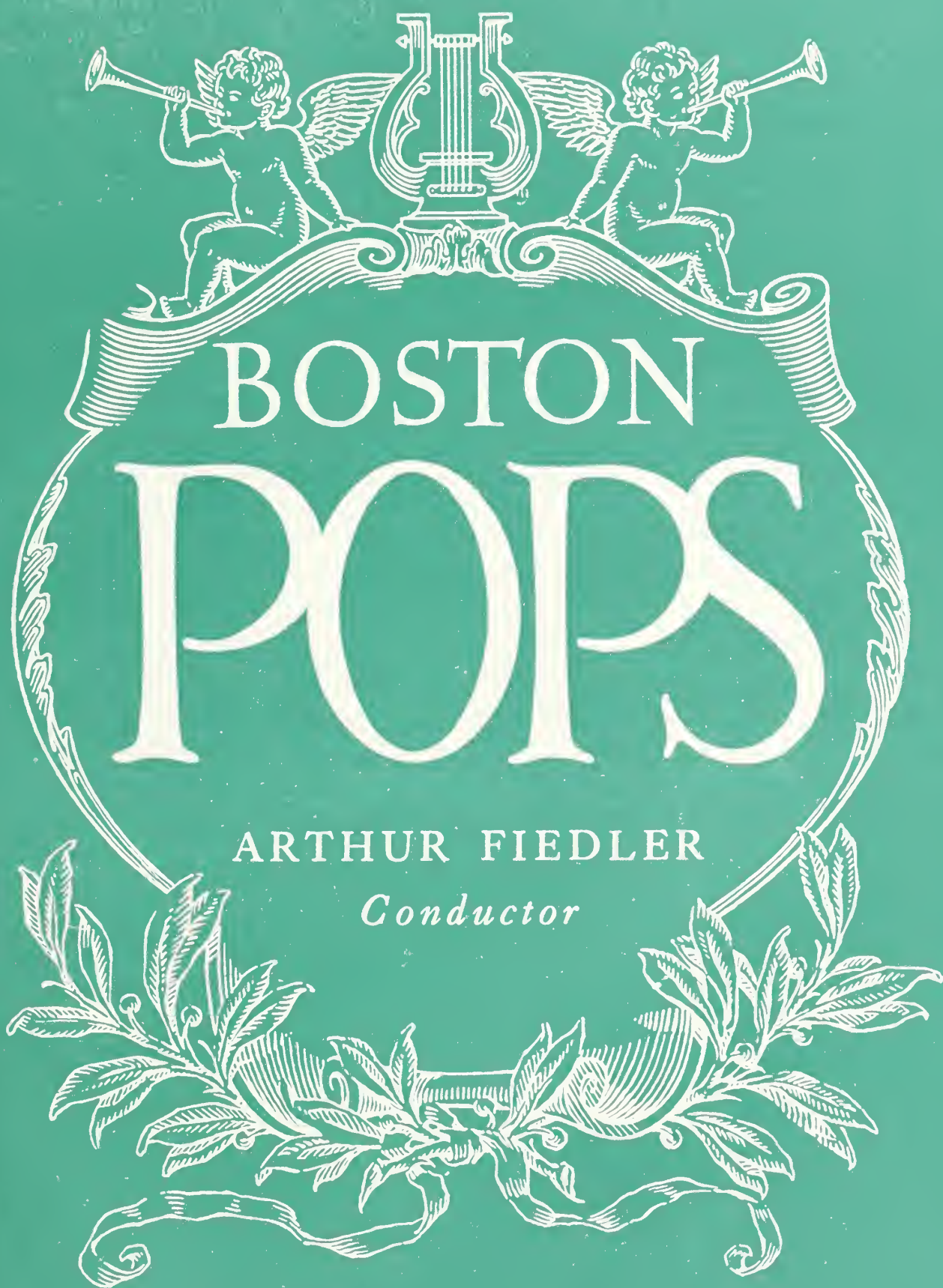
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- 2 - July 10** - SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** - MOZART: Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER). **July 12** - MOZART: Overture, Marriage of Figaro, K. 492; Violin Concerto, K. 207 (SILVERSTEIN); STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 - July 17:** STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18:** WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (ORMANDY): BEETHOVEN, Overture, "Egmont"; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 - July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25:** MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 - July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2:** DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 - August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8:** BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9:** HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 - August 14** (RUDOLF): SMETANA, From Bohemia's Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15:** WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night's Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (OZAWA): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 - August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22:** WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23:** BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Hellenleben.

Tickets at the Festival Office, Symphony Hall, Boston 15, Massachusetts, CO 6-1492

FIFTH WEEK

TUESDAY EVENING, MAY 26, at 8:30 o'clock

Twenty-fifth Program

- Wedding March, from
 "A Midsummer Night's Dream" *Mendelssohn*
- Overture to "Euryanthe" *Weber*
- Pavane *Ravel*
- *Voices of Spring, Waltzes *Strauss*
-
- Concerto for Piano and Orchestra *Khachaturian*
- I. Allegro ma non troppo e maestoso
- II. Andante con anima
- III. Allegro brillante
- Soloist: DONN-ALEXANDRE FEDER
-
- Many Happy Returns *arr. Mason*
- Bewitched, Bothered and Bewildered — Singin' in the Rain —
 Charmaine — Alexander's Ragtime Band
- Artist Quadrille *Strauss*
- *Washington Post, March *Sousa*

Among those present: Colby Alumni Association of Boston;
 Newton-Wellesley Hospital School of Nursing Alumnæ;
 State College at Boston, Alumni Association

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Program Notes

By LANING HUMPHREY

OVERTURE TO "EURYANTHE" — WEBER (1786–1826)

This is the story of the opera:

Adolar, a French knight, proclaims at the court of King Louis his confidence that his betrothed, Euryanthe, is an absolute paragon of fidelity to him. Lysiart, an unprincipled rival, boasts that he will controvert this claim. Euryanthe has innocently made a confidante of the lady Eglantine, who herself is in love with Adolar. To this unsuitable confidante, Euryanthe reveals a secret previously shared with Adolar alone—that her sister has died by self-destruction. Eglantine steals the ring of the sister from her tomb, and maliciously gives it to Lysiart. On seeing the ring, Adolar falsely believes that Euryanthe has turned her affections toward Lysiart. This suspicion is so strong that Adolar attempts to kill Euryanthe by abandoning her in a desert. There she is rescued by King Louis. Meanwhile, Lysiart prepares to marry Eglantine. When the king pretends that Euryanthe is dead, Eglantine declares her own love for Adolar. She is promptly stabbed by Lysiart. Then Euryanthe appears, Adolar and she overlook the past unpleasantness, and Lysiart is led off to punishment.

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WEDNESDAY EVENING, MAY 27, at 8:30 o'clock

Twenty-sixth Program

- *Rakóczy March *Berlioz*
*Overture to "William Tell" *Rossini*
*Intermezzo, from "Cavalleria Rusticana" *Mascagni*
Carnival of Venice *Traditional*

Trumpet Solo: ARMANDO GHITALLA

Piano Concerto No. 2, in G minor, Op. 16 *Prokofiev*

- I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

Soloist: EVELYNE CROCHET

Selection from "The Sound of Music" *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

More, from "Mondo Cane" *Ortolani & Oliviero*

*Look Sharp — Be Sharp *Merrick-Bennett*

Among those present: Home for Italian Children

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INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM" — MENDELSSOHN (1809-1847)

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history. This was by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

The wedding march heralds the nuptials of Duke Theseus and Hippolyta, as well as of the two younger couples—Demetrius and Helena, Lysander and Hermia.

PAVANE — RAVEL (1875-1937)

Originally composed as a piano solo in 1899, this work was re-written by Ravel in 1912. A classicist at heart, Ravel frequently selected older musical forms for his compositions. The pavane, derived from the word *pavo*, meaning peacock, was an early sixteenth century Spanish Court dance of probable Italian origin. To the slow, solemn music, the dancers postured to suggest the proud attitudes of the peacock.

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THURSDAY EVENING, MAY 28, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Twenty-seventh Program

- *Semper Fidelis, March *Sousa*
Overture to "Egmont" *Beethoven*
*Andante Cantabile, String Quartet, Op. 11 *Tchaikovsky*
*Bolero *Ravel*

Violin Concerto in D major, K. 218 *Mozart*
Allegro — Andante cantabile — Rondeau — Andante grazioso
Soloist: FREDY OSTROVSKY

Selection from "Oklahoma" *Rodgers*
The Farmer and the Cowhand — Oklahoma — People Will
Say We're in Love — Out of My Dreams — Oh, What a
Beautiful Morning — Pore Jud Is Daid — The Surrey with
the Fringe on the Top — Many a New Day — Kansas City —
Farmer Dance — I Cain't Say No

- *Pavanne *Gould*
*Malagueña *Lecuona*

Among those present: Engineering Societies of New England; Raytheon
Company, Wayland Division; The Robie School; Rotary Club of Wellesley

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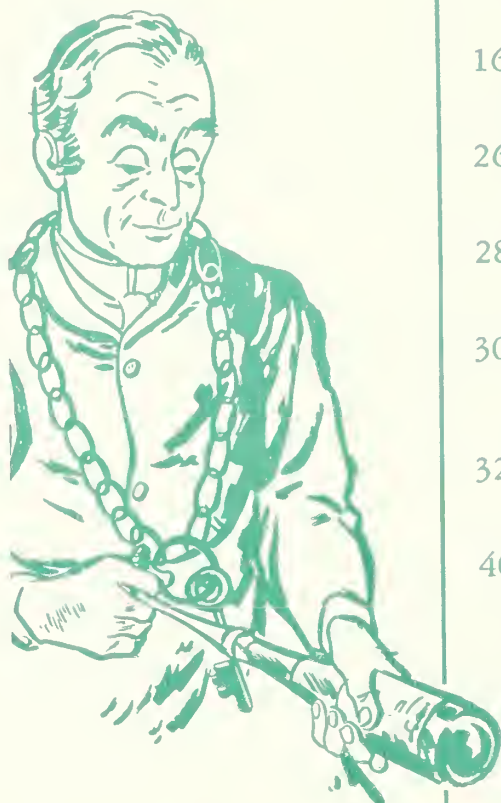
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4. ***Pastene Sparkling Burgundy***
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10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 29, at 8:30 o'clock

Twenty-eighth Program

Les Toréadors, from "Carmen" *Bizet*

*From "Grand Canyon Suite" *Grofé*
Sunrise
On the Trail

Episode *Bielski*

Finale, Violin Concerto in E minor, Op. 64 *Mendelssohn*
Soloist: YASUOKI TANAKA

Piano Concerto No. 2, in G minor, Op. 16 *Prokofiev*

- I. Andantino; Allegretto; Andantino
 - II. Scherzo: Vivace
 - III. Intermezzo: Allegro moderato
 - IV. Finale: Allegro tempestoso
- Soloist: EVELYNE CROCHET

*Dancing Through the Years *arr. Hayman*
Cakewalk — Charleston — Tango — Square Dance — Waltz —
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —
Cha-Cha-Cha — Rock-'n'-Roll

Tom Jones (Main Title) *Addison*

*La Virgen de la Macarena (The Brave Bulls) *Monterde*
Trumpet Solo: ARMANDO GHITALLA

Among those present: Newton High School; Bentley Alumni Association;
Elmira College Club of Boston; Prudential Recreational
and Athletic Association

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6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

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10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
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18	*Sichel Liebfraumilch	4.75	2.75
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27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

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	Glass	Pitcher
Claret or Sauterne Punch75	2.50
Claret Lemonade75	2.50

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39	*DeLuze Club Claret	3.25
28	Pastene Chianti	2.75
41	*Beaune Burgundy, Latour	4.75 2.50
43	*M. & R. Melini Chianti (Red)	3.50 2.25
30	Pastene Pinot Noir	2.75
32	Pastene Cabernet	2.75
34	*Brollo Chianti	3.75 2.50
36	*Bolla Valpolicella	3.75 2.00
38	*Sichel St. Julien	4.50
84	*Carmel Adom Atic (Burgundy)	2.75
85	*Carmel Chateau Richon (Medium Sweet, White)	2.75
86	*Carmel Concord Grape (Sweet, Red)	2.75

ROSÉ WINES

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37	S. S. Pierce Grenache Rosé	2.75
73	*Nectarosé	3.00 1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75

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47	Gold Coast Red Burgundy	2.50
49	Gold Coast Red Port	2.50
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53	Gold Coast Sherry	2.50
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40	Pastene Anniversary Cream Sherry	2.75
42	Pastene Anniversary Cocktail Sherry	2.75
44	Pastene Anniversary Tawny Port	2.75
46	Pastene Anniversary Ruby Port	2.75
48	Pastene Pale Dry Sherry	2.50 1.50
50	Pastene Port	2.50 1.50
52	Pastene Muscatel	2.50 1.50

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57	*Duff Gordon Amontillado (Dry)	4.75 .75
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61	*Cossart Gordon Southside Madeira	4.25 .75
63	*Cockburn Ruddy Port	3.75 .75
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Cheese Cake30

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Coffee Coronet40
Strawberry Coronet40
Cherry Sundae50
Pineapple Sundae50
Strawberry Sundae50
Chocolate Sundae50

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Canada Dry—7 oz.15
Cott Ginger Ale—7 oz.15
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Wine Punch	<i>See Wine List</i>

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Mixed Nuts (with Peanuts)—	
3¾ oz.39
Mixed Nuts (without Peanuts)—	
4½ oz.59
Extra Large Peanuts—10¼ oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—6¾ oz.79
Mixed Nuts (with Peanuts)—	
6½ oz.69
Mixed Nuts (without Peanuts)—	
6¾ oz.89

COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee . . . . .	.30
Salada Iced Tea Mix . . . . .	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

CONCERTO FOR PIANO — KHACHATURIAN

Familiarized in America because of censure by his government, the now familiar Soviet composer of Armenian ancestry was given an important introduction to American fame at the Boston Pops. This was the presentation of his Piano Concerto in 1942 by Arthur Fiedler and the Pops Orchestra, with Bernard Weiser as soloist. The resulting brilliant success led to adoption of the work by other conductors and soloists.

DONN-ALEXANDRE FEDER, in two 1963 performances of Prokofiev's Third Piano Concerto at the Pops, so impressed Conductor Fiedler as to win him the honor of being soloist at the opening of the thirty-fifth season of the Esplanade Concerts, that summer.

During the coming year he will tour European capitals. He has been invited to participate in the Seventh International Chopin Concours, in Warsaw, in February, 1965.

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Schlitz Beer50
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Labatt's Ale or Pilsener (Canada)60
Heineken's Beer (Holland)75
Löwenbräu Munich Beer, Light or Dark (Germany)75
Würzburger Hofbräu Beer, Light or Dark (Germany)75

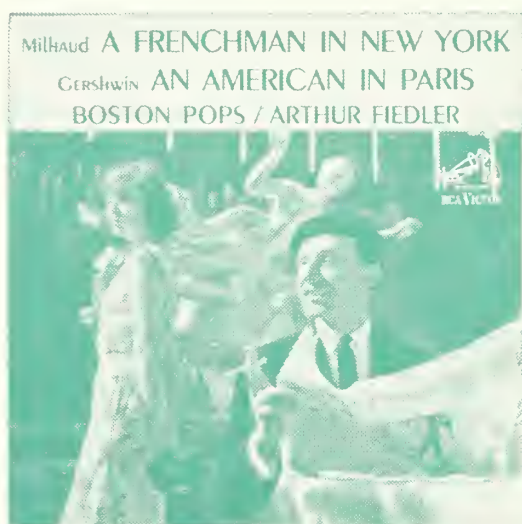


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Marlboro king40	Viceroy40
Newport40	Winston40

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Overland Panatelas20	La Corona Belvederes25
Overland Londres20	La Corona Demi Tasse20
La Corona Coronas35	

CARNIVAL OF VENICE — TRADITIONAL

A popular Venetian tune, "O Mamma Mia," gave Paganini the inspiration, about 1829, for a set of variations for violin and piano, which he called "Carnival of Venice." An opera by Ambroise Thomas produced in Paris in 1857, bore the same title, and contained a set of variations on the song used by Paganini.

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The Tuesday evening concerts are broadcast live by
WBUR-FM, Boston

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

PIANO CONCERTO NO. 2 — PROKOFIEV (1891-1953)

Of the five piano concertos of Prokofiev, the Third has been favored by soloists more frequently than the others, so that performance of the Second brings a novelty to the Pops. The Scherzo is of special appeal.

EVELYNE CROCHET

A native of France, Miss Crochet was a prize winner at the Paris Conservatory, and the Geneva International Contest, and received a diploma of honor in the Tchaikovsky Competition in Moscow in 1958. Her teachers have been Yvonne Lefebure in Paris, Edwin Fischer in Switzerland, and Rudolf Serkin in America.

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Twenty-ninth Program

Blue Towers, Brandeis Loyal Song

Fine

Overture to "Candide"

Bernstein

Poem

Griffes

Flute Solo: ALICE KOGAN

*From "Grand Canyon Suite"

Grofé

Sunrise

On the Trail

Piano Concerto No. 2, in G minor, Op. 16

Prokofiev

I. Andantino; Allegretto; Andantino

II. Scherzo: Vivace

III. Intermezzo: Allegro moderato

IV. Finale: Allegro tempestoso

Soloist: EVELYNE CROCHET

*Selection from "My Fair Lady"

Loewe

Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

Tom Jones (Main Title)

Addison

*The Stars and Stripes Forever

Sousa

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Brandeis University Alumni Association

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OVERTURE TO "EGMONT" — BEETHOVEN (1770-1827).

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.



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HARRY ELLIS DICKSON Conducting

OLD TIMERS' NIGHT

Thirtieth Program

- *National Emblem, March *Bagley*
*Overture to "Light Cavalry" *Suppé*
The Lost Chord *Sullivan*

Trumpet Solo: ARMANDO GHITALLA

- *Dance of the Hours, from "La Gioconda" *Ponchielli*

- *Warsaw Concerto, for Piano and Orchestra *Addinsell*
Soloist: LEO LITWIN

- Humoresque *Dvořák*

- *Song Fest *arr. Bodge*

Pack Up Your Troubles — Smiles — Till We Meet Again —
In the Shade of the Old Apple Tree — My Wild Irish Rose —
Take Me Out to the Ball Game — Sweet Adeline — Put on
Your Old Gray Bonnet — There Is a Tavern in the Town —
Maine Stein Song — Let Me Call You Sweetheart

- Many Happy Returns *arr. Mason*
Bewitched, Bothered and Bewildered — Singin' in the Rain —
Charmaine — Alexander's Ragtime Band

- Arkansas Traveler *Guion*

- *Old Timers' Night at the Pops *arr. Lake*

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FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

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TUESDAY EVENING, JUNE 2, at 8:30 o'clock

Thirty-first Program

- *Boston Commandery, March *Carter*
Overture to "Russlan and Ludmilla" *Glinka*
*Painted Desert, from "Grand Canyon Suite" *Grofé*
Trumpet Concerto in E-flat major *Haydn*
 I. Allegro
 II. Andante
 III. Finale: Allegro

Soloist: ARMANDO GHITALLA

- Piano Concerto in A minor, Op. 16 *Grieg*
 I. Allegro
 II. Adagio
 III. Allegro marcato

Soloist: ARTHUR MACKENZIE

- *Berlin Bouquet *arr. Mason*
 Say It with Music — Blue Skies — A Pretty Girl Is Like a Melody —
 Always — Alexander's Ragtime Band
*Malagueña *Lecuona*
*American Patrol, March *Meacham*

Among those present: Knights Templar; American Institute of Banking

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FERDE GROFÉ (born New York, 1892)

Originally making his mark as Paul Whiteman's brilliant arranger, he has gained esteem as a composer in his own right, with a list of colorful suites. Besides the universally popular "Grand Canyon," these include: the "Mississippi," "Tabloid," "Hollywood," and "Transatlantic."

TWO NOTABLE HIGH SCHOOL TALENTS

The program of May 29 introduces two examples of the varied musical talents given an opportunity to flourish at Newton High School. MICHAEL BIELSKI, who composed and orchestrated "Episode," is a member of Henry Lasker's class in Theory, and plays clarinet in the school orchestra, directed by Donald March. YASUOKI TANAKA, a pupil of Joseph Silverstein, also plays in the school orchestra. He was winner in the 1963-64 All-State Competition for soloist in the Youth Concerts at Symphony Hall, with which he played the Finale of Mendelssohn's Violin Concerto.

VIOLIN CONCERTO — MENDELSSOHN (1809-1847).

Despite his brilliant powers as composer, Mendelssohn, starting in his twenty-ninth year, worked at this concerto for six years (1838-1844). The result was the most popular of all Violin Concertos.

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

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IRVING FINE (1914-1962)

Born in Boston, the late Irving Fine in his twenties made rapid progress as a composer under the tutelage of Walter Piston at Harvard; and with Nadia Boulanger in Cambridge, and subsequently in France. He distinguished himself as a teacher at the Berkshire Music Center and Brandeis University. As a composer, he developed an individual style marked by flowing melody and strong rhythmic life.

POEM FOR FLUTE AND ORCHESTRA — GRIFFES (1844-1920)

This work was first performed by the New York Symphony Orchestra, with Georges Barrère as soloist and Walter Damrosch conductor. The year was that of the death at thirty-six of the composer, Charles Tomlinson Griffes, whose works in his short career had established him as one of the most gifted creators in American music.

ALICE KOGAN, flute soloist, is a pupil of James Pappoutsakis, principal flutist of the Pops Orchestra. A music major at Brandeis University, she also has made concert appearances at the Gardner and the Fogg museums, and on WGBH.



The illustration features a large, stylized wine glass filled with a cluster of grapes. To the left of the glass is a vine with a single leaf. Below the glass, two figures are shown carrying large bunches of grapes on poles balanced across their shoulders. In the background, a landscape depicts a coastal town with a prominent church spire, surrounded by fields and hills.

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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

OVERTURE TO "CANDIDE" — BERNSTEIN (born 1918)

After the première of this work, December 1, 1956, one critic declared the score to be "clear, lustrous, and often richly melodic."

BALLET OF THE HOURS, FROM "LA GIOCONDA" — PONCHIELLI (1834-1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."



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THE LOST CHORD — SULLIVAN (1842-1900).

If Sir Arthur Sullivan had never achieved fame as the composer of "The Mikado," "H.M.S. Pinafore," and other delightful operettas, his name probably would still be remembered for his settings of the hymn, "Onward, Christian Soldiers," and Adelaide Ann Procter's soulful poem, "The Lost Chord."

"Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.
I know not what I was playing,
Or what I was dreaming then,
But I struck one chord of music
Like the sound of a great Amen.
It flooded the crimson twilight
Like the close of an Angel's psalm,
And it lay on my fevered spirit
With a touch of infinite calm. . . .
I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And entered into mine."

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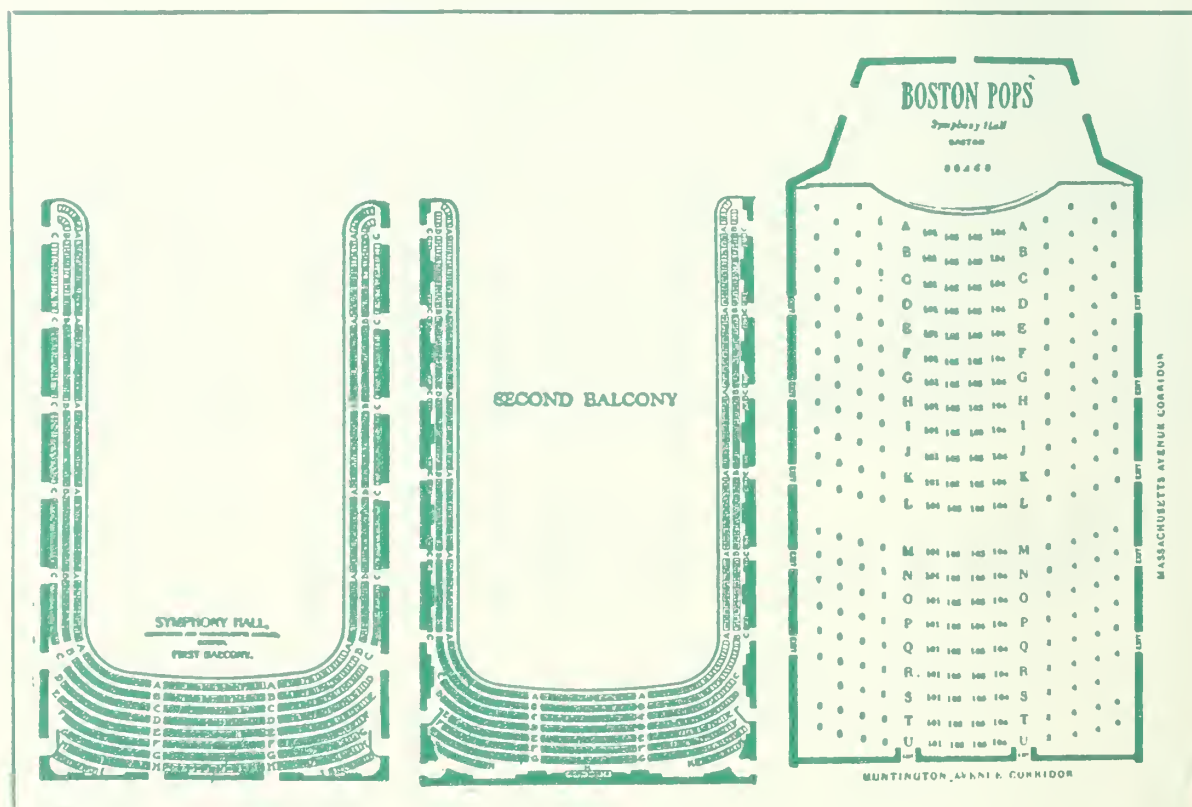
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WHEN THE POPS BEGAN.

THE TIME: Seventy-three years ago, July 11, 1885. Grover Cleveland was President; George D. Robinson, Governor; Hugh O'Brien, Mayor.

THE PLACE: Boston Music Hall, on the site of the present Loew's Orpheum, with an entrance to the hall on Hamilton Place, where people today may enter the theatre. The hall was illuminated not by gas, but by the new "electric lamps." The Bell Telephone Company was a spindling child of eight years.

THE MAN: Conductor "Ad." Neuendorff. According to the magazine, *Freund's Music and Drama*, he was "one of the most prominent conductors of our time in New York."



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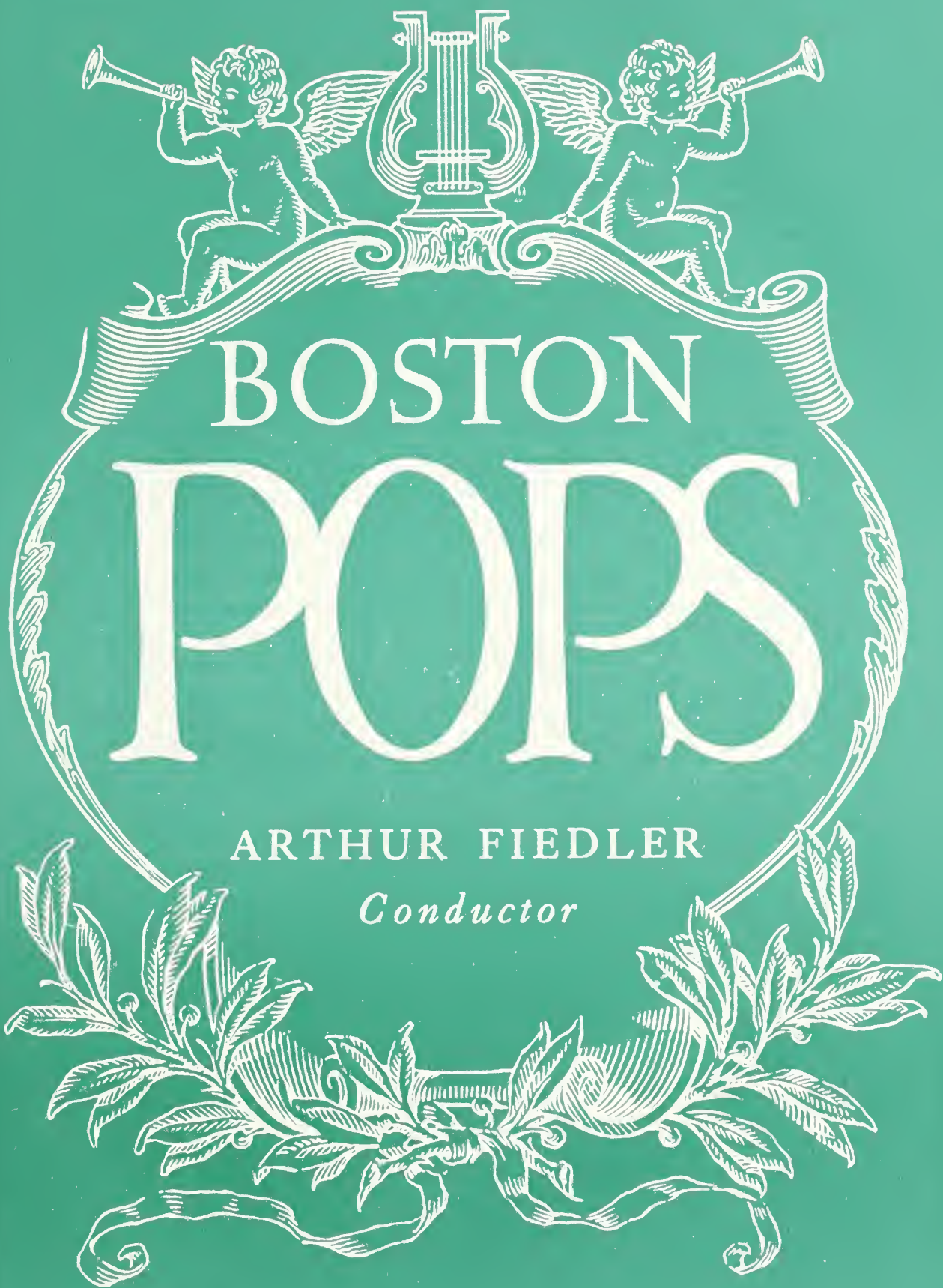
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SEVENTY-NINTH SEASON

1964

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*
HARRY ELLIS DICKSON, *Assistant Conductor*

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George Zazofsky
Rolland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Max Winder
Julius Shulman

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Raymond Sird
Gerald Gelbloom
Giora Bernstein

VIOLAS

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Eugen Lehner
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- 2 - July 10** - SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** - MOZART: Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER). **July 12** - MOZART: Overture, Marriage of Figaro, K. 492; Violin Concerto, K. 207 (SILVERSTEIN); STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 - July 17**: STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18**: WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (ORMANDY): BEETHOVEN, Overture, "Egmont"; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 - July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25**: MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 - July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYFS); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2**: DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 - August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8**: BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9**: HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 - August 14** (RUDOLF): SMETANA, From Bohemia's Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15**: WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night's Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (OZAWA): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 - August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22**: WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23**: BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Hellenleben.

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SIXTH WEEK

TUESDAY EVENING, JUNE 2, at 8:30 o'clock

Thirty-first Program

*Boston Commandery, March *Carter*

Overture to "Russlan and Ludmilla" *Glinka*

*Painted Desert, from "Grand Canyon Suite" *Grofé*

Trumpet Concerto in E-flat major *Haydn*

I. Allegro

II. Andante

III. Finale: Allegro

Soloist: ARMANDO GHITALLA

Piano Concerto in A minor, Op. 16 *Grieg*

I. Allegro

II. Adagio

III. Allegro marcato

Soloist: ARTHUR MACKENZIE

*Berlin Bouquet *arr. Mason*

Say It with Music — Blue Skies — A Pretty Girl Is Like a Melody —
Always — Alexander's Ragtime Band

*Malagueña *Lecuona*

*American Patrol, March *Meacham*

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Program Notes

By LANING HUMPHREY

CONCERTO FOR TRUMPET AND ORCHESTRA — HAYDN
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Of the fifty-one concertos of Franz Josef Haydn, this is the only one he composed for trumpet. In it the listener may find support for the comment made by the composer in respect to his busy but isolated life on the country estate of his Hungarian patron, Prince Nicholas Esterhazy. Haydn said: "Being cut off from the world, I was forced to become original."

ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

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WEDNESDAY EVENING, JUNE 3, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Thirty-second Program

- *Soldiers' Chorus, from "Faust" *Gounod*
*Overture to "Poet and Peasant" *Suppé*
Ave Maria *Bach-Gounod*

Solo Violin: ALFRED KRIPS

- *Wine, Woman and Song, Waltzes *Strauss*

- Violin Concerto in D, Op. 35 *Tchaikovsky*
II. Canzonetta
III. Finale

Soloist: JULIUS SCHULMAN

- *1812, Overture Solennelle *Tchaikovsky*

- *Selection from "My Fair Lady" *Loewe*
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

- Moon River, from "Breakfast at Tiffany's" *Mancini*

- *Colonel Bogey *Alford*

Among those present: Catholic Alumni Sodality of Boston; State College
at Boston, Senior Class; Lowell Technological Institute;
Northeastern States Tufts Youth Conference

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“RUSSLAN AND LUDMILLA” AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of “Russianness” which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

PIANO CONCERTO IN A MINOR – GRIEG (1843–1907)

Here the Norwegian gives us perhaps the pleasantest piano concerto written after Mendelssohn’s first, in G minor.

Tchaikovsky wrote to Grieg to express his delight in it.

ARTHUR MacKENZIE

Young in years, he is a concert veteran – appearing fifteen times at the Pops, also elsewhere in the United States, and abroad.

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THURSDAY EVENING, JUNE 4, at 8:30 o'clock
TUFTS NIGHT

Thirty-third Program

- *Rakoczy March *Berlioz*
Overture to "Donna Diana" *Reznicek*
*Sunset, from "Grand Canyon Suite" *Grofé*
Prelude and Fugue in Jazz *Press*

PROFESSOR KENNETH MACKILLOP, JR. Conducting:
Symphonie Espagnole for Violin and Orchestra *Lalo*
Allegro non troppo
Soloist: RAYMOND BUDRIEKA, '65

- Spell It Out for Tufts *Williams '19*
Tuftonia's Day *Hayes '16*
Dear Alma Mater *Lewis '87*

THE BEELZEBUBS, WILLIAM DUVEL, '65, Director

- Brothers, Sing On *Grieg*
Saloon *arr. McKinney*
Ride the Chariot *arr. Smith*

ARTHUR FIEDLER Conducting:

- *Selection from "No Strings" *Rodgers*
Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host
*Hernando's Hideaway *Adler*
(In Honor of Class of '54)
*Tom Jones (Main Title) *Addison*

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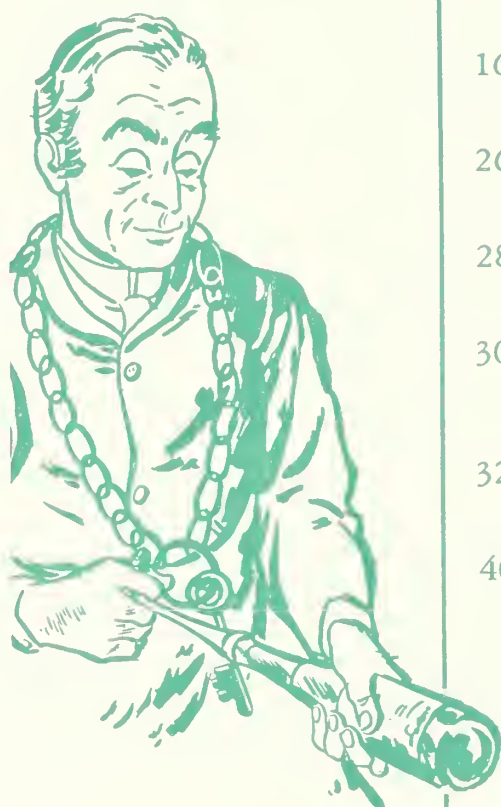
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10. ***Pastene Riesling***
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12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, JUNE 5, at 8:30 o'clock

Thirty-fourth Program

- *Entrance of the Guests into the Wartburg,
from "Tannhäuser" *Wagner*
- *Overture to "La Belle Hélène" *Offenbach*
- *Jig, from the Ballet "Henry VIII" *Saint-Saëns*
- An Cruiscin Lan *Potter*
(First performance in America)

Concerto for Harp and Orchestra *Handel*
I. Andante allegro
II. Larghetto
III. Allegro moderato
Soloist: OLIVIA LUETCKE

- *Les Préludes, Symphonic Poem *Liszt*

- *Old Timers' Night at the Pops *arr. Lake*
Ta-Ra-Ra-Boom De-Ay — The Bowery — The Sidewalks of New
York — Sweet Rosie O'Grady — Daisy — The Band Played On —
After the Ball — A Hot Time in the Old Town Tonight

September Song *Weill*
Royal Sec *Herbert*

Among those present: Eire Society of Boston; Gordon College

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6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
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9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

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21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
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25	*Latour, Pouilly Fuisse	4.25	2.50
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29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
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83	*Carmel Hock (Dry, White)	2.75	

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30	Pastene Pinot Noir	2.75
32	Pastene Cabernet	2.75
34	*Brollo Chianti	3.75 2.50
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37	S. S. Pierce Grenache Rosé	2.75
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46	Pastene Anniversary Ruby Port	2.75
48	Pastene Pale Dry Sherry	2.50 1.50
50	Pastene Port	2.50 1.50
52	Pastene Muscatel	2.50 1.50

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59	*Duff Gordon Generoso (Medium Sweet)	4.25 .75
61	*Cossart Gordon Southside Madeira	4.25 .75
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BEER AND ALE LISTED ON PAGE 17



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Pineapple Sundae50
Strawberry Sundae50
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Wine Punch	See Wine List

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4 1/2 oz.59
Extra Large Peanuts—10 1/4 oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—6 3/4 oz.79
Mixed Nuts (with Peanuts)—	
6 1/2 oz.69
Mixed Nuts (without Peanuts)—	
6 3/4 oz.89

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Hot Coffee, Individual Pots30
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Wine List on Page 13

Beer and Ale on Page 17

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In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled “The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement.”

More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the “Ave Maria” resulted.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

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Löwenbräu Munich Beer, Light or Dark (Germany)75
Würzburger Hofbräu Beer, Light or Dark (Germany)75



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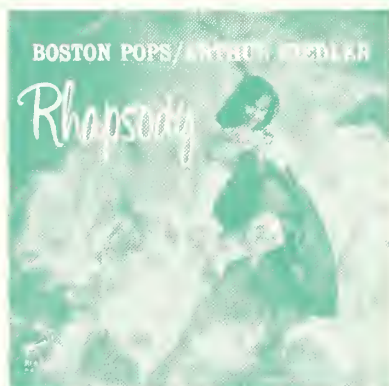
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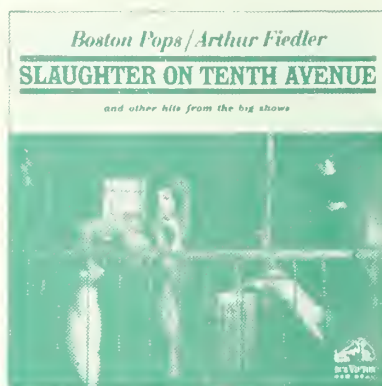
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VIOLIN CONCERTO — TCHAIKOVSKY (1840-1893)

This work, for all its Tchaikovskian moodiness, shares with the First Piano Concerto the distinction of rising to great popularity after efforts of carping critics to slap it down at the start of what was to become a long career.

JULIUS SCHULMAN. Before joining the Boston Symphony Orchestra in 1960, he was Concertmaster, first, of the New Orleans Philharmonic-Symphony; then, of the Little Orchestra of New York.

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The Tuesday evening concerts are broadcast live by
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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

RAKÓCZY MARCH — HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

Having proved the effectiveness of his score with an audience, the wily composer made a few revisions and used it as the climax of the first part of his *Damnation of Faust*. To justify its interpolation, he transferred Faust from his legendary German surroundings to a Hungarian plain, where he meditates upon the awakening of Spring. Thus Faust is enabled to witness soldiers trooping to the strains of the Rakóczy March

FERDE GROFÉ (born New York, 1892)

Originally making his mark as Paul Whiteman's brilliant arranger, he has gained esteem as a composer in his own right, with a list of colorful suites. Besides the universally popular "Grand Canyon," these include: the "Mississippi," "Tabloid," "Hollywood," and "Transatlantic."

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SATURDAY EVENING, JUNE 6, at 8:30 o'clock
WCRB NIGHT

Thirty-fifth Program

Hands Across the Sea, March

Sousa

Overture to "Donna Diana"

Reznicek

*Andante Cantabile, String Quartet, Op. 11

Tchaikovsky

*Finlandia, Tone Poem

Sibelius

AL HIRT: Trumpet Soloist:

Trumpet Concerto in E-flat

Haydn

I. Allegro

II. Andante

III. Finale: Allegro

Eili Eili

arr. Jacchia

*Pavanne

Gould

*La Virgen de la Macarena (The Brave Bulls)

Monterde

*Pops Round-Up (see page 27)

arr. Hayman

Hello, Dolly!

Herman

Royal Sec

Herbert

BALDWIN PIANO

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ENTRANCE OF THE GUESTS ("TANNHÄUSER") — RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

OVERTURE TO "LA BELLE HÉLÈNE (FAIR HELEN)

Seven years after Offenbach's operetta masterpiece, "Orpheus in Hades," came "Fair Helen," in 1865. As in the earlier work, this one turned classic mythology topsy-turvy with extremely hilarious results — Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.



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ON THE ROCKS with
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Ah-h-h!

WITH GIN —
O-o-oh!

WITH ICE AND
SODA
M-m-m-m!



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SUNDAY EVENING, JUNE 7, at 8:30 o'clock
BOSTON COLLEGE NIGHT

Thirty-sixth Program

- *The Thunderer, March Sousa
*Overture to "The Merry Wives of Windsor" Nicolai
*Ave Maria Schubert

Solo Violin: ALFRED KRIPS

- *Piano Concerto in D minor (First Movement) Bach
Soloist: RICHARD BACHAND

- *España, Rhapsody Chabrier

AL HIRT: Trumpet Soloist:

- Carnival of Venice Traditional
The Lost Chord Sullivan
*The Toy Trumpet Scott
*Bugler's Holiday Anderson

- *Dancing Through the Years arr. Hayman
Cakewalk — Charleston — Tango — Square Dance — Waltz —
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LES PRELUDES — LISZT (1811–1886).

The sentiments on which Liszt built appear as follows in the fifteenth of Lamartine's *Poetic Meditations*.

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?"

"Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar?"

"And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet . . . when the 'trumpet's loud clangor has called him to arms' he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength."

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The composer, Archibald J. Potter, is professor of composition and orchestration at the Royal Academy of Music in Dublin.

OLIVIA LUETCKE, principal harpist of the Pops, began her studies of the instrument at six. Later she studied with Bernard Zighera, principal harpist of the Boston Symphony Orchestra, which she joined in 1951. Previously she was principal harpist of the San Antonio, Texas Symphony.

"FINLANDIA" — SIBELIUS (1865-1957)

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

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The Esplanade Concerts will be launched on their thirty-sixth season by Arthur Fiedler, their founder, on Monday evening, June 29, at Hatch Memorial shell on Storrow Drive at the foot of Mt. Vernon Street, Beacon Hill.

These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For more than a third of a century they have brought delightful summer entertainment to nearly eight and a half million local inhabitants and tourists. More than that, they have served as an introduction to the great masters — since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

The plan set up by Mr. Fiedler in 1929, and maintained ever since, is unique. There is no admission charge, and the annotated programs are free. "You contribute if you wish." And various business firms now join with the public in making contributions to assist the trustees of the Boston Symphony Orchestra in keeping the concerts open to all comers. If you wish the convenience of a chair, you pay a nominal rental (which is shared with the Fund) and *place it wherever you wish* on the spacious lawn in front of the shell. Isn't all this worthy of your support?

The schedule of the concerts will be: nightly at 8:30 from Monday, June 29, through Saturday, July 11 (omitting Sunday, July 5). Children's concerts will be included on Wednesday mornings from 10:15 to 11:15, July 1 and 8. Many adults enjoy this daylight series, since the programs are basic and do not play down to the listeners.

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to The New England Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.

GUEST TRUMPET SOLOIST

AL HIRT, a native of New Orleans, which he has rarely been away from in the past fifteen years, nevertheless has acquired a fame that has brought him recently to Chicago, Las Vegas, and New York. An experience unknown to many jazz stars, he was trained at the Cincinnati Conservatory of Music.

ROYAL SEC — VICTOR HERBERT (1859-1924)

Inspired by champagne, Victor Herbert here produces a really bubbling work, complete with indications in the score for the popping of corks, the clinking of glasses, and the toasting of a comrade, which the orchestra players are asked to give voice to, with the words, "Prosit!" and "Hoch soll' er leben, dreimal hoch!" ("Health" and "Long may he live, three cheers for him"). This delightful piece was recently re-discovered by Mr. Fiedler during a visit to Rochester, New York.

POPS ROUND-UP THEMES

1. Introduction; 2. Bonanza; 3. Maverick; 4. The Rebel; 5. Bat Masterson; 6. Gunsmoke; 7. Wagon Train; 8. Wyatt Earp; 9. Have Gun, Will Travel; 10. Rawhide.



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OVERTURE TO "THE MERRY WIVES OF WINDSOR" —
NICOLAI (1810-1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

AVE MARIA — SCHUBERT (1797-1828).

On this song, Schubert commented in a letter to his father and step-mother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

RICHARD BACHAND, by his pianistic prowess, has been given the title of "the greatest musical talent ever to graduate from Boston College."



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PIANO CONCERTO IN D MINOR — J. S. BACH (1685–1750).

This has been designated as the most important of Johann Sebastian Bach's seven concertos for piano (or, rather, harpsichord) and orchestra. Subsequently Bach converted the first movement into an instrumental introduction to his Cantata No. 146, and the second (Adagio) into a chorus.

Bach anticipated his successors' pattern of the concerto in three movements. His scheme of contrast for the divisions was: I., Animated; II., Thoughtful; III., Brilliant.

RHAPSODY, "ESPAÑA" — CHABRIER (1841–1894)

According to Gilbert Chase, in *The Music of Spain*, "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

Chabrier, unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. He listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. Tirelessly he devoted himself to noting down melodies and intricate rhythmic patterns.

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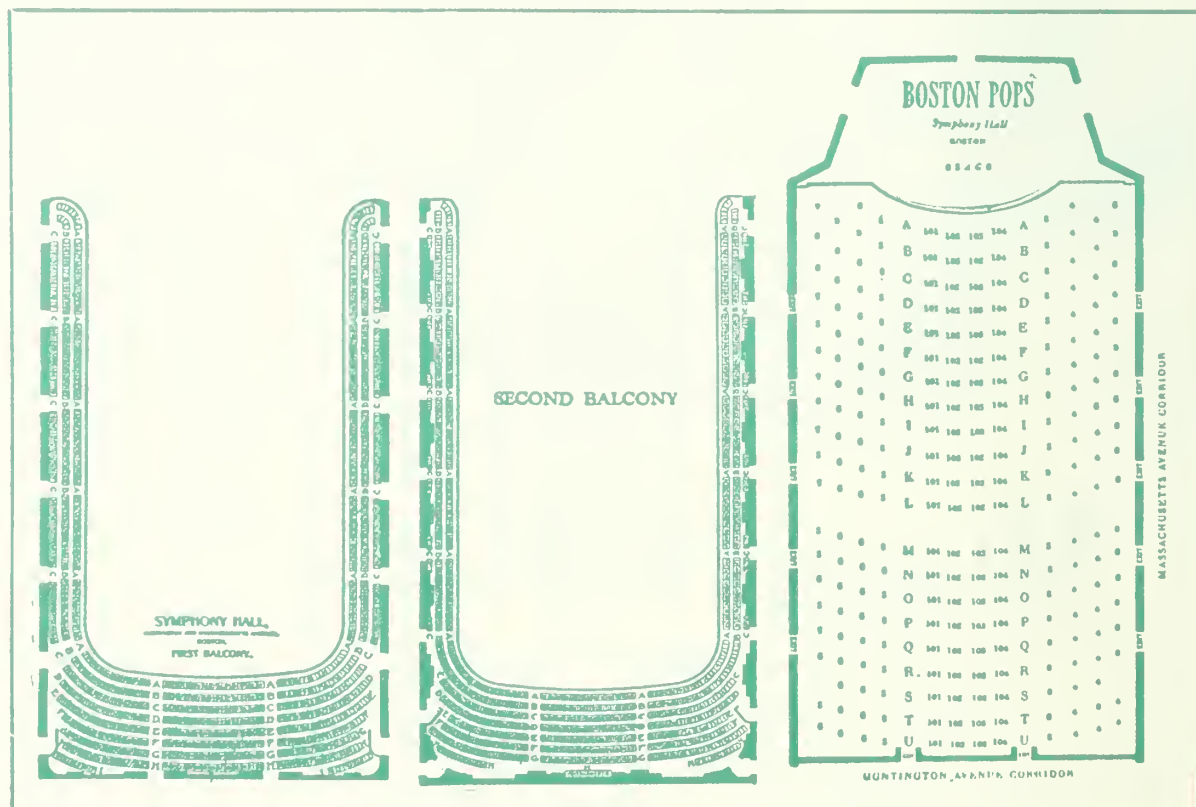
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CARNIVAL OF VENICE — TRADITIONAL

A popular Venetian tune, "O Mamma Mia," gave Paganini the inspiration, about 1829, for a set of variations for violin and piano, which he called "Carnival of Venice." An opera by Ambroise Thomas produced in Paris in 1857, bore the same title, and contained a set of variations on the song used by Paganini.

THE LOST CHORD — SULLIVAN (1842-1900).

If Sir Arthur Sullivan had never achieved fame as the composer of "The Mikado," "H.M.S. Pinafore," and other delightful operettas, his name probably would still be remembered for his settings of the hymn, "Onward, Christian Soldiers," and Adelaide Ann Procter's soulful poem, "The Lost Chord."



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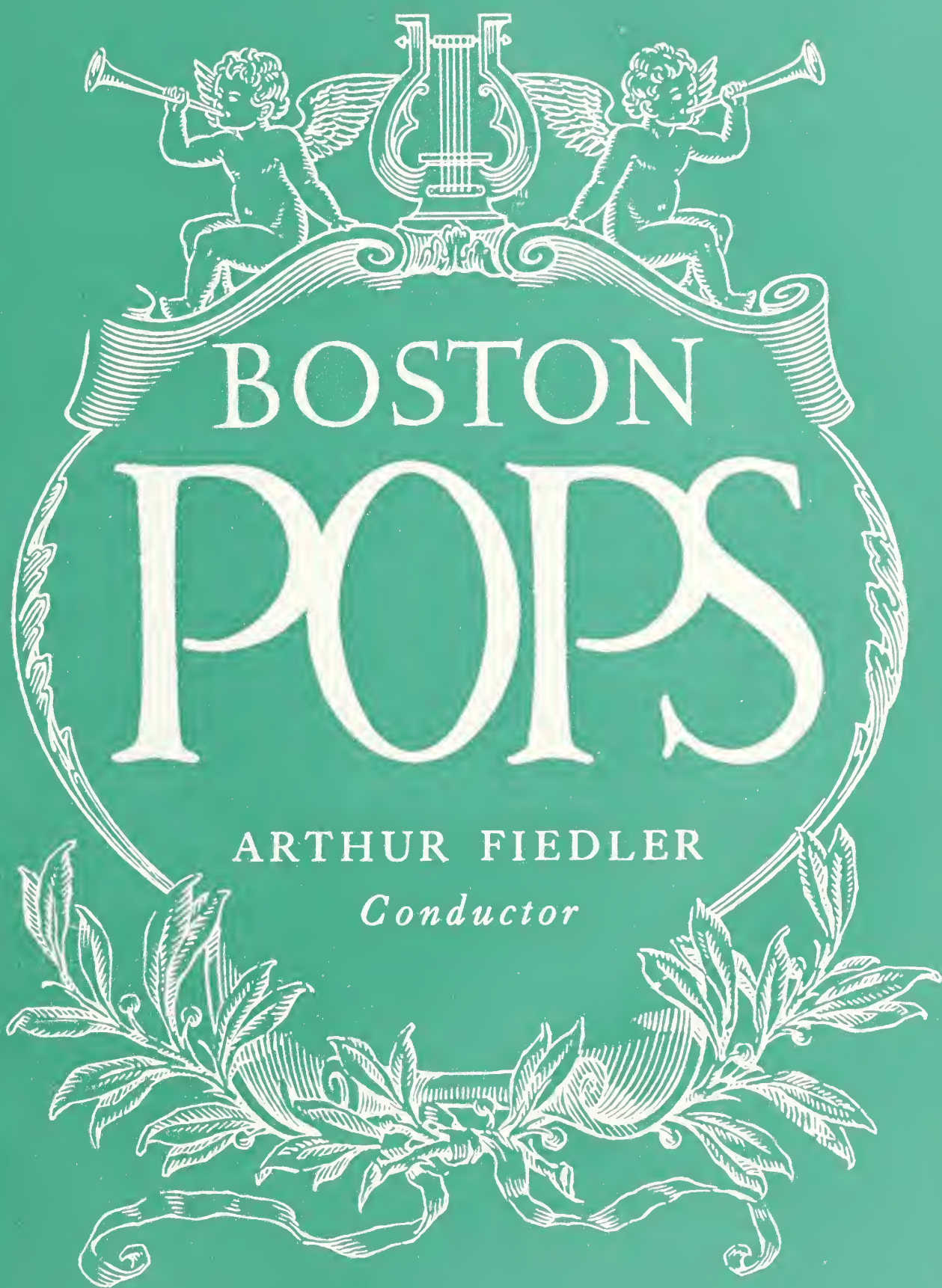
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1964

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*
HARRY ELLIS DICKSON, *Assistant Conductor*

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George Zazofsky
Rolland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Max Winder
Julius Shulman

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Raymond Sird
Gerald Gelbloom
Giora Bernstein

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Eugen Lehner
Albert Bernard
George Humphrey
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Robert Karol
Reuben Green
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Mischa Nieland
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Peter Schenkman
Luis Leguia

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Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES

James Pappoutsakis
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- 2 - July 10** - SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** - MOZART: Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 413 (FRAGFR); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER). **July 12** - MOZART: Overture, Marriage of Figaro, K. 492; Violin Concerto, K. 207 (SILVERSTEIN); STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 - July 17**: STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18**: WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (ORMANDY): BEETHOVEN, Overture, "Egmont"; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 - July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25**: MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 - July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2**: DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 - August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8**: BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9**: HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 - August 14** (RUDOLF): SMETANA, From Bohemia's Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15**: WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night's Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (OZAWA): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 - August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22**: WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23**: BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Hellenleben.

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MARCH, "UP THE STREET" — MORSE.

At Harvard (Class of '96), Robert G. Morse studied music with the famous Prof. John Knowles Paine. This training resulted in Morse's composing this march, a piano duet in its original form. He took the title from his habit of seeking a pleasant evening with friends "up the street" from his residence on Brattle Street, Cambridge. Published in orchestral form, the composition got a fine start on its long career from the then prevalent custom of dancing two-steps to marches.

OVERTURE TO "THE BARBER OF SEVILLE" — ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

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Thirty-eighth Program

*Knightsbridge March *Coates*

*Overture to "La Belle Hélène" *Offenbach*

*Largo, from "Xerxes" *Handel*

Solo Violin: ALFRED KRIPS

*Suite from "Gayne" *Khachaturian*

Dance of the Rose Maidens — Lullaby — Sabre Dance

Concerto in D minor for Two Pianos *Poulenc*

I. Allegro ma non troppo

II. Larghetto

III. Finale: Allegro molto

Soloists: REGINALD HACHEY and ROLAND NADEAU

*Emperor Waltzes *Strauss*

*Selection from "No Strings" *Rodgers*

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Love — Nobody Told Me — Maine — No Strings — Be My Host

Odalisque *Mason*

*Mack the Knife, from "The Three Penny Opera" *Weill*

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OVERTURE TO "THE MASTERSINGERS OF NUREMBERG"
— WAGNER (1813–1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

OVERTURE TO "CANDIDE" — BERNSTEIN (born 1918)

After the première of this work, December 1, 1956, one critic declared the score to be "clear, lustrous, and often richly melodic."

ESCOFFIERS'



mouths water at golden honey from Tasmania, unique rose-petal jelly from France, a whale steak from above the Arctic Circle, Kashkaval cheese from Macedonia, a rich coffee from Hawaii, couscous from Tunisia, sambals and nasi goreng from Indonesia, and all of the world's most exotic delicacies. Pound for pound, we boast the widest New England selection of gourmet delights — and what we momentarily lack, we shall attempt to supply at your request, through our world-wide sources. We welcome your inquiries!

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WEDNESDAY EVENING, JUNE 10, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Thirty-ninth Program

*Rakóczy March *Berlioz*
*Prelude to "Die Meistersinger" *Wagner*
The Lost Chord *Sullivan*

Cornet Solo: GEORGE O. RIGBY

Third Movement from Symphony No. 6,
in B minor ("Pathétique") *Tchaikovsky*

Concerto in D minor for Two Pianos *Poulenc*

- I. Allegro ma non troppo
- II. Larghetto
- III. Finale: Allegro molto

Soloists: REGINALD HACHEY and ROLAND NADEAU

*Bolero *Ravel*

Selection from "The Sound of Music" *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Dominique *Soeur Sourire*

*Look Sharp — Be Sharp *Merrick-Bennet*

NORTHEASTERN ALMA MATER

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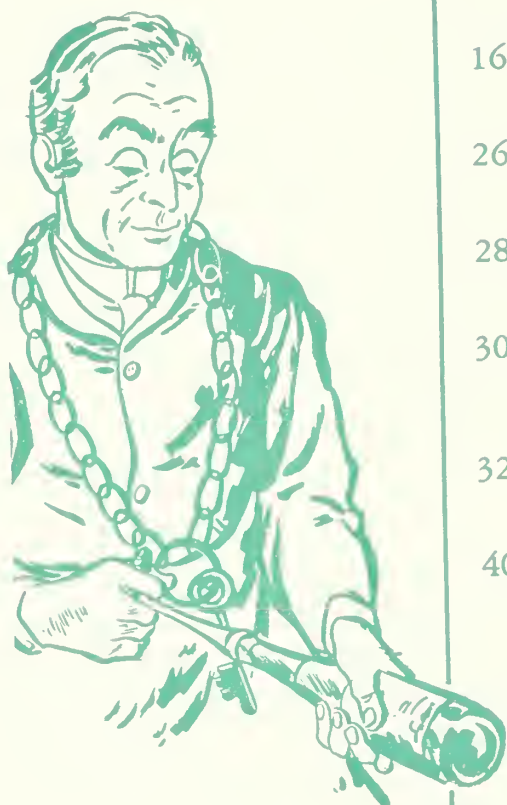
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SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***

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4. ***Pastene Sparkling Burgundy***

Full, rich, moderately sweet red wine

10. ***Pastene Riesling***

A fresh, fragrant white wine, pleasantly dry

12. ***Pastene Sauterne***

A round, medium-dry wine

14. ***Pastene Chablis***

Well balanced full — rich — dry

16. ***Pastene Rhine Wine***

Light, refreshing — with a slight fruity taste

26. ***Pastene Burgundy***

A moderately dry red wine

28. ***Pastene Chianti***

Light, tawny and moderately dry wine

30. ***Pastene Pinot Noir***

A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley

32. ***Pastene Cabernet***

A deep, ruby colored wine, with full bouquet

40. ***Pastene Anniversary Cream
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Cocktail Sherry***

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44. ***Pastene Anniversary Tawny
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mellowness

46. ***Pastene Anniversary Ruby
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Dry — nutty — fine bouquet

50. ***Pastene Port***

A ruby rich wine excellent after dinner

52. ***Pastene Muscatel***

Pleasantly aromatic — rich bouquet

THURSDAY EVENING, JUNE 11, at 8:30 o'clock
ISRAEL HISTADRUT NIGHT

Fortieth Program

Procession of the Nobles, from "Mlada" *Rimsky-Korsakoff*

Rumanian Rhapsody, No. 1 *Enesco*

Eili Eili arr. *Jacchia*

Solo Trumpet: ARMANDO GHITALLA

Scherzo from Symphony No. 6,
in B minor ("Pathétique") *Tchaikovsky*

HATIKVOH

THE STAR-SPANGLED BANNER

Rachel, quand du Seigneur, from "La Juive" *Halévy*

Parmi veder la lagrime, from "Rigoletto" *Verdi*

Tenor: JACOB BARKIN

Spanish Rhapsody for Piano and Orchestra *Liszt*

Soloist: ROSALIE HOFFMAN

SONGS WITH PIANO

JACOB BARKIN
LEO LITWIN, Accompanist

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— Available on the Pops Menu —



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5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brolio Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

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	Glass	Pitcher
Claret or Sauterne Punch75	2.50
Claret Lemonade75	2.50

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39	*DeLuze Club Claret	3.25
28	Pastene Chianti	2.75
41	*Beaune Burgundy, Latour	4.75 2.50
43	*M. & R. Melini Chianti (Red)	3.50 2.25
30	Pastene Pinot Noir	2.75
32	Pastene Cabernet	2.75
34	*Brolio Chianti	3.75 2.50
36	*Bolla Valpolicella	3.75 2.00
38	*Sichel St. Julien	4.50
84	*Carmel Adom Atic (Burgundy)	2.75
85	*Carmel Chateau Richon (Medium Sweet, White)	2.75
86	*Carmel Concord Grape (Sweet, Red)	2.75

ROSÉ WINES

35	*Tavel Chateau d'Aqueria	3.50 2.00
37	S. S. Pierce Grenache Rosé	2.75
73	*Nectarosé	3.00 1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75

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49	Gold Coast Red Port	2.50
51	Gold Coast White Port	2.50
53	Gold Coast Sherry	2.50
55	Gold Coast Muscatel	2.50

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.75
42	Pastene Anniversary Cocktail Sherry	2.75
44	Pastene Anniversary Tawny Port	2.75
46	Pastene Anniversary Ruby Port	2.75
48	Pastene Pale Dry Sherry	2.50 1.50
50	Pastene Port	2.50 1.50
52	Pastene Muscatel	2.50 1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75 .75
59	*Duff Gordon Generoso (Medium Sweet)	4.25 .75
61	*Cossart Gordon Southside Madeira	4.25 .75
63	*Cockburn Ruddy Port	3.75 .75
89	*Pikina	4.75
90	*Pikina (8.11 oz.)	2.00

BEER AND ALE LISTED ON PAGE 17



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Lemonade served in pitcher	1.75
Soda Lemonade served in pitcher	2.00

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Chocolate Coronet40
Coffee Coronet40
Strawberry Coronet40
Cherry Sundae50
Pineapple Sundae50
Strawberry Sundae50
Chocolate Sundae50

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Canada Dry—7 oz.15
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Simpson Spring Ginger Ale—8 oz.15
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Wine Punch	<i>See Wine List</i>

CANDIES

Candy Cupboard Chocolate	
Thin Mints80
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¼ lb.60
Candy Cupboard Chocolates—	
2½ oz.30
Jelly Gems Assorted80

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Extra Large Peanuts—5 oz.29
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Extra Fine Cashews—4½ oz.49
Mixed Nuts (with Peanuts)—	
3¾ oz.39
Mixed Nuts (without Peanuts)—	
4½ oz. . . . .	.59
Extra Large Peanuts—10¼ oz. . . . .	.59
Spanish Peanuts—11 oz. . . . .	.49
Extra Fine Cashews—6¾ oz. . . . .	.79
Mixed Nuts (with Peanuts)—	
6½ oz. . . . .	.69
Mixed Nuts (without Peanuts)—	
6¾ oz. . . . .	.89

COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee . . . . .	.30
Salada Iced Tea Mix . . . . .	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

ACADEMIC FESTIVAL OVERTURE – BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since – at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

OVERTURE TO “LA BELLE HÉLÈNE (FAIR HELEN)”

Seven years after Offenbach's operetta masterpiece, “Orpheus in Hades,” came “Fair Helen,” in 1865. As in the earlier work, this one turned classic mythology topsy-turvy with extremely hilarious results – Helen of Troy and her associates becoming no less metamorphosed than was Orpheus. Again, however, the buffoonery supposedly aimed at legendary personages was really directed at the frivolities of the court of Napoleon III.

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Löwenbräu Munich Beer, Light or Dark (Germany)75
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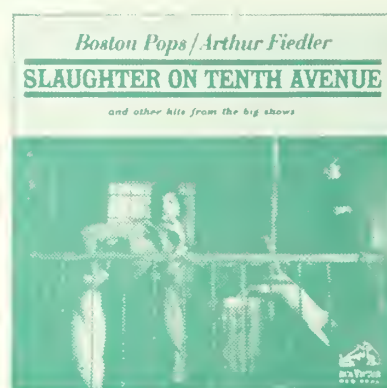
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Newport40	Winston40

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Overland Perfectos25	La Corona Sublimes25
Overland Panatelas20	La Corona Belvederes25
Overland Londres . . . . .	.20	La Corona Demi Tasse . . . . .	.20
La Corona Coronas . . . . .	.35		

LARGO FROM "XERXES" — HANDEL (1685-1759).

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes" — a fiasco.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

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SUITE FROM BALLET, "GAYANE" — KHATCHATURIAN

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

FRANCIS POULENC (1899–1963)

A member of the French "Six," he displayed in songs, orchestral works, opera and ballet, an individual style in which he expressed himself — both in whimsical and in serious mood — with deceptive simplicity. It was really a masterful clarity, contrasting with a trend among some of his contemporaries, toward heavy and complex scoring. His Concerto for Two Pianos bears out these points. Not long before his death, he appeared in this work with the Boston Symphony Orchestra, as co-soloist with Evelyne Crochet. The conductor was Charles Munch.



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WITH GIN —
O-o-oh!

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SODA
M-m-m-m!



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Forty-first Program

Procession of the Sardar,

from "Caucasian Sketches"

Ippolitov-Ivanov

Overture to "The Barber of Seville"

Rossini

Hayr Mer (The Lord's Prayer)

Traditional

Armenian Suite

Yardumian

I. Dance

II. Dance

III. Finale

ARTHUR FIEDLER Conducting

Rhapsody for Violin and Orchestra

Khachaturian

Soloist: GERALD GELBLOOM

(FIRST PERFORMANCE IN AMERICA)

*Cloudburst from "Grand Canyon Suite"

Grofé

ROUBEN GREGORIAN Conducting

TWO SONGS WITH ORCHESTRA

Anoush's Aria, My Faith, from "Anoush"

Tigranian

Swallow

arr. *Gregorian*

Soloist: EVELYN KAZANJIAN

I Left My Heart in San Francisco

Corey

*Selection from "West Side Story"

Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — America

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SOLOISTS

REGINALD HACHEY, a graduate of the New England Conservatory, is now a member of its faculty. He made his debut at Jordan Hall, and has performed in recitals all over the United States and Canada.

ROLAND NADEAU, director of music at Northeastern University, is also active on WCRB. A contributing music critic for *The Christian Science Monitor*, he has also written articles for other publications.

EMPEROR WALTZES – JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

RAKÓCZY MARCH – HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesh, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenc Rakóczy, leader of the Hungarian revolt in 1703.

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SATURDAY EVENING, JUNE 13, at 8:30 o'clock
NEW ENGLAND CONSERVATORY NIGHT

Forty-second Program

Excerpts from "The Damnation of Faust" *Berlioz*

Minuet of the Will-o'-the-Wisps — Ballet of the Sylphs — Rakóczy March

Madre, pietosa Vergine, from "La Forza del Destino" *Verdi*

Soprano: LOIS LAFLAMME

*Overture to "Tannhäuser" *Wagner*

Conductor: DIAMANTIS DIAMANTOPOLUS

*Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*

Soloist: CHARLIE TINSLEY

Selection from "The Sound of Music" *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Holiday for Strings *Rose*

*Strike Up the Band *Gershwin-Green*

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THE LOST CHORD — SULLIVAN (1842–1900).

If Sir Arthur Sullivan had never achieved fame as the composer of “The Mikado,” “H.M.S. Pinafore,” and other delightful operettas, his name probably would still be remembered for his settings of the hymn, “Onward, Christian Soldiers,” and Adelaide Ann Procter’s soulful poem, “The Lost Chord.”

“CORTÈGE” FROM “MLADA” — RIMSKY-KORSAKOFF (1844–1908)

Four of the “Five”: Cui, Moussorgsky, Borodin and Rimsky-Korsakoff, were commissioned by the Imperial Theatre, each to do one act of “Mlada,” but this version was never finished. In 1889 Rimsky-Korsakoff re-wrote the available music and completed the work, including the text.

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Forty-third Program

*Introduction to Act III, "Lohengrin" *Wagner*

Overture to "Donna Diana" *Reznicek*

*Fantasia on "Greensleeves" *Vaughan Williams*

Finale from Symphony No. 4
in F minor, Op. 36 *Tchaikovsky*

Violin Concerto in A minor, Op. 53 *Dvořák*

I. Allegro ma non troppo

II. Adagio ma non troppo

III. Finale: Allegro giocoso, ma non troppo

Soloist: JOSEPH SILVERSTEIN

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — America

Hello, Dolly! *Herman*

*Colonel Bogey, March *Alford*

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SYMPHONY No. 6, IN B MINOR ("PATHÉTIQUE") —
TCHAIKOVSKY (1840-1893)

"I certainly regard it as quite the best — and especially the most sincere — of all my works," the composer wrote to his nephew, Vladimir Davidov, in commenting on this emotion-charged symphony.

ROMANIAN RHAPSODY No. 1 — ENESCO (1881-1955)

Several folk melodies are the basis of the work, which is a free improvisation upon them.

ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

JACOB BARKIN, tenor soloist, had his early training at the Toronto Conservatory and the Eastman School. He studied afterward with Giannini and Boghetti in Philadelphia, where he became a favorite radio performer. This success led to a career both on the concert and opera stages, with appearances in the one field or the other, in Canada, throughout the United States, in Israel, and Europe.

ROSALIE HOFFMAN has been a scholarship student with Leo Litwin under a grant from the Boston Aid to the Blind. She has attended the Perkins School in Watertown since the age of five.

The music for Liszt's Spanish Rhapsody, to be heard for the first time at the Pops, is loaned by the Edwin A. Fleisher Music Collection.

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ROUBEN GREGORIAN

This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, its conductor in 1948–1952, concurrently director of the Teheran Conservatory, and also busy as a composer.

CAUCASIAN SKETCHES – IPPOLITOV-IVANOV.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His “Caucasian Sketches” strongly reflect these researches.

GERALD GELBLOOM, Canadian-born violin soloist, joined the Boston Symphony Orchestra in 1961. Previously, he taught at the Peabody Conservatory in Baltimore, and the Hartford School of Music. He also was assistant concertmaster of the Baltimore Symphony, and concertmaster of the Ballet Theater and the Hartford Symphony. His career, in addition, has included membership in various string quartets and other chamber music ensembles. In 1962 he succeeded Joseph Silverstein as first violin in the Boston Arts Quartet.



The illustration features a large, stylized wine glass filled with a cluster of grapes. To the left of the glass, the word 'CARMEL' is written in large, bold, serif capital letters, with 'Wines & Liquors' in a smaller, elegant script font below it. Below the text, a small line of text reads 'FROM THE LAND OF THE BIBLE TO YOUR TABLE'. Further down, a quote says '... makes every day a festive occasion!'. At the bottom left, there is a depiction of a coastal town with a church and palm trees. To the right of the town, two figures are shown carrying large bunches of grapes on their shoulders.

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ARAM KHATCHATURIAN (born Tiflis, 1903)

First a cello student, Khatchaturian turned to composition with Gnossin, a pupil of Rimsky-Korsakoff; afterward with Myaskovsky and Vassilenko. His works are influenced by Armenian folk music.

LOIS LAFLAMME, soprano soloist, and CHARLIE TINSLEY, piano soloist have just received their Master's degree at the New England Conservatory. Both will study further in Germany — she on a Beebe Scholarship, he on Fulbright Fellowship. DIAMANTIS DIAMANTOPOLUS, N.E.C.'63, is an assistant conductor of the New England Conservatory Orchestra.

THE DAMNATION OF FAUST — BERLIOZ (1803–1869).
DANCE OF THE WILL-O'-THE-WISPS

Goethe's dramatic poem, "Faust," was the starting point of the texts of Berlioz' "Damnation of Faust" (presented in 1846 as a "dramatic cantata," later as an opera), and Gounod's opera, "Faust," first staged in 1859.

As Berlioz sets the story to music, Mephistopheles gets Marguerite thoroughly distracted by conjuring up a troupe of sprites, who dance about like will-o'-the-wisps, to eerie music.



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“LA FORZA DEL DESTINO” – VERDI (1813–1901)

VERDI (1813–1901)

Francis Toye, biographer of the composer, says that the opera, “from the purely musical point of view, remains one of the most typical and spontaneous of all Verdi’s compositions.”

OVERTURE TO “TANNHÄUSER” – WAGNER (1813–1883).

We hear a compact summing-up of Tannhäuser’s struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims’ Chorus.

RHAPSODY ON A THEME OF PAGANINI –
RACHMANINOFF (1873–1943)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff’s highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

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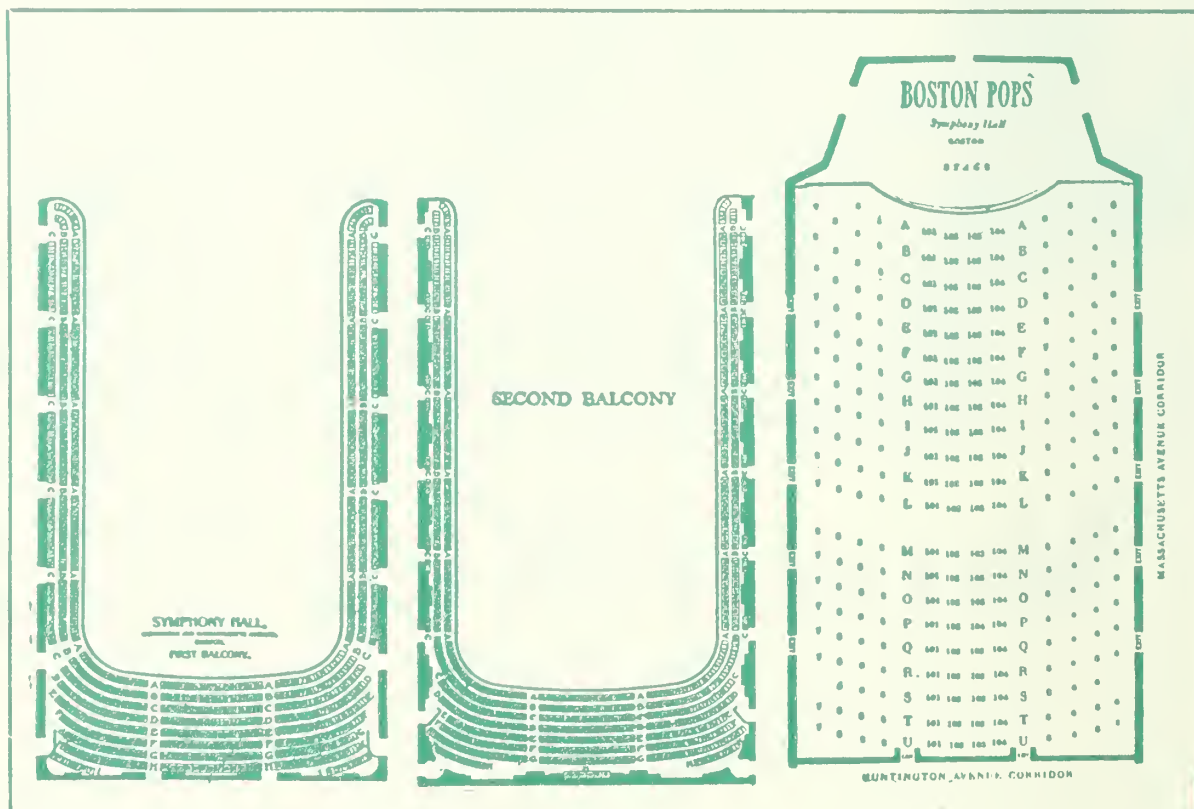
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VIOLIN CONCERTO IN A MINOR, Op. 53 — DVOŘÁK

Here Dvořák unites brilliant virtuoso writing within an unpretentious folk spirit, founded on Slavonic rhythms and melodies.

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. In May of 1959 he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.



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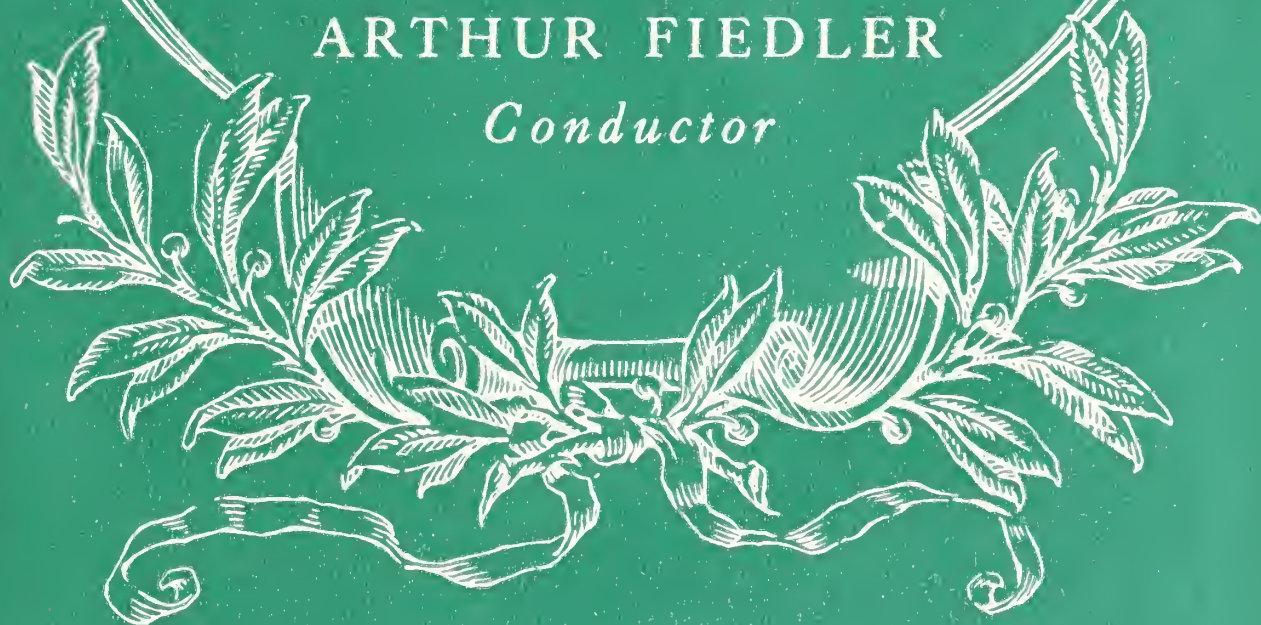
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- 1 - July 3** - MOZART: March, K. 237; Serenade, K. 203 (SILVERSTEIN); Piano Concerto, K. 450 (ARRAU); Symphony in C, "Linz," K. 425. **July 4** - MOZART: March, K. 248; Divertimento, K. 247; Piano Concerto, K. 451 (ARRAU); Symphony in G minor, K. 550. **July 5** - HAYDN: Symphony No. 39; Two Arias; Cantata, Applausus (BOATWRIGHT, VANNI, BRESSLER, BELL, TANGLEWOOD CHOIR).
- 2 - July 10** - SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** - MOZART: Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER). **July 12** - MOZART: Overture, Marriage of Figaro, K. 492; Violin Concerto, K. 207 (SILVERSTEIN); STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 - July 17:** STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18:** WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (ORMANDY): BEETHOVEN, Overture, "Egmont"; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 - July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25:** MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 - July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2:** DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 - August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8:** BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9:** HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 - August 14** (RUDOLF): SMETANA, From Bohemia's Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15:** WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night's Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (OZAWA): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 - August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOVHANESS, Prelude and Quadruple Fugue; ROEM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22:** WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23:** BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Heldenleben.

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EIGHTH WEEK

MONDAY EVENING, JUNE 15, at 8:30 o'clock
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- *Introduction to Act III, "Lohengrin" *Wagner*
Overture to "Donna Diana" *Reznicek*
*Fantasia on "Greensleeves" *Vaughan Williams*
Finale from Symphony No. 4
in F minor, Op. 36 *Tchaikovsky*

- Violin Concerto in A minor, Op. 53 *Dvořák*
I. Allegro ma non troppo
II. Adagio ma non troppo
III. Finale: Allegro giocoso, ma non troppo
Soloist: JOSEPH SILVERSTEIN

- *Selection from "West Side Story" *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — America
Hello, Dolly! *Herman*
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ITALIAN CAPRICE — TCHAIKOVSKY (1840-1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

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TUESDAY EVENING, JUNE 16, at 8:30 o'clock

Forty-fourth Program

Slavonic Dance No. 7, in C major, Op. 72	<i>Dvořák</i>
Overture to "The Barber of Seville"	<i>Rossini</i>
Our Waltz	<i>Rose</i>
*Capriccio Italien	<i>Tchaikovsky</i>

Violin Concerto in E minor, Op. 64	<i>Mendelssohn</i>
I. Allegro molto appassionato	
II. Andante	
III. Allegro molto vivace	

Soloist: RAYMOND SIRD

Songs of Yesterday	
Tenderly	<i>Gross</i>
Stella by Starlight	<i>Young</i>
And This Is My Beloved	<i>Borodin</i>
I Left My Heart in San Francisco	<i>Cory</i>
*Wedding Dance	<i>Press</i>

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VIOLIN CONCERTO — MENDELSSOHN (1809–1847).

Despite his brilliant powers as composer, Mendelssohn, starting in his twenty-ninth year, worked at this concerto for six years (1838–1844). The result was the most popular of all Violin Concertos.

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

RAYMOND SIRD, prior to joining the Boston Symphony Orchestra as violinist in 1960, played in the Cleveland Orchestra, and was assistant concertmaster of the New Orleans Symphony.

SLAVONIC DANCE — DVORÁK (1841–1904).

In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances.

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Overture to "Euryanthe" Weber
*Battle Hymn of the Republic Gould
Bostonia Suite Brown
Boston Common — Sunday on Beacon Hill — On the Esplanade

-
- *Rhapsody in Blue, for Piano and Orchestra Gershwin
Soloist: LEO LITWIN

- Romeo and Juliet, Overture-Fantasia Tchaikovsky

-
- Selection from "Oklahoma" Rodgers
The Farmer and the Cowhand — Oklahoma — People Will
Say We're in Love — Out of My Dreams — Oh, What a
Beautiful Morning — Pore Jud Is Daid — The Surrey with
the Fringe on the Top — Many a New Day — Kansas City —
Farmer Dance — I Cain't Say No

- *Hello, Dolly! Herman

- *Colonel Bogey, March Alford

Among those present: Massachusetts Council of Young Republicans;
Parker Hill Medical Center

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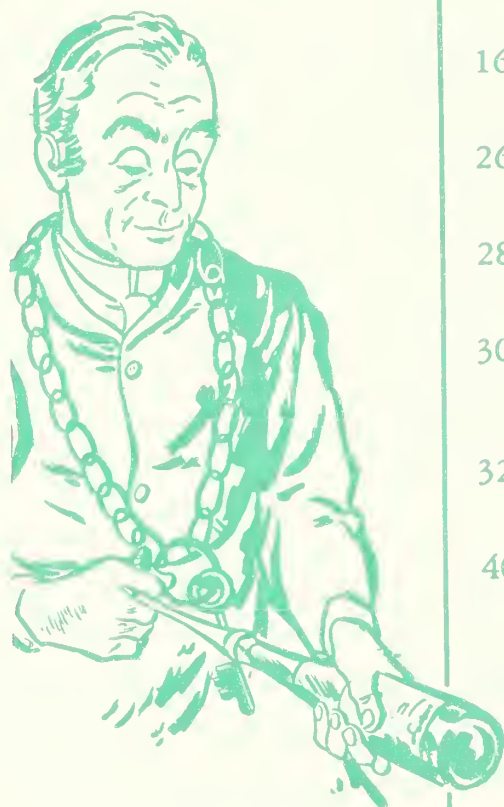
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THURSDAY EVENING, JUNE 18, at 8:30 o'clock

Forty-sixth Program

- *Introduction to Act III, from
the Ballet "Swan Lake" *Tchaikovsky*
- *Briar Rose Waltz, from "Sleeping Beauty" *Tchaikovsky*
- *Suite from "The Nutcracker" *Tchaikovsky*
Ouverture Miniature — Marche — Danse de la Fée-Dragée — Trépak —
Danse Arabe — Danse Chinoise — Danse des Mirlitons — Valse des Fleurs

- Piano Concerto No. 1, in B-flat minor, Op. 23 *Tchaikovsky*
I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: EUGENE INDJIC

Echoes of Vienna

- Vienna, My City of Dreams *Sieczynski*
Yours Is My Heart Alone *Lehar*
Only One Vienna *Schrammel*

Java *Friday-Toussant-Tyler*

- *76 Trombones, from "The Music Man" *Willson*

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7	Great Western Sparkling Red Burgundy	7.00	4.00
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9	*Ackerman Dry Royal Brut	7.50	
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13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brollo Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

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Claret or Sauterne Punch75	2.50
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48	Pastene Pale Dry Sherry	2.50 1.50
50	Pastene Port	2.50 1.50
52	Pastene Muscatel	2.50 1.50
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57	*Duff Gordon Amontillado (Dry)	4.75 .75
59	*Duff Gordon Generoso (Medium Sweet)	4.25 .75
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63	*Cockburn Ruddy Port	3.75 .75
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BEER AND ALE LISTED ON PAGE 17



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Pineapple Sundae50
Strawberry Sundae50
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Simpson Spring Ginger Ale—8 oz.15
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Wine Punch	<i>See Wine List</i>

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¼ lb.60
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Mixed Nuts (with Peanuts)—	
3¾ oz.39
Mixed Nuts (without Peanuts)—	
4½ oz.59
Extra Large Peanuts—10¼ oz.59
Spanish Peanuts—11 oz.49
Extra Fine Cashews—6¾ oz.79
Mixed Nuts (with Peanuts)—	
6½ oz.69
Mixed Nuts (without Peanuts)—	
6¾ oz.89

COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee . . . . .	.30
Salada Iced Tea Mix . . . . .	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

“BOSTONIA” SUITE — BROWN

Jacobus Langendoen, not only cellist in the orchestra, but composer of symphonic works, made the skillful orchestration from the piano piece by the late Keith Brown, former head of the Music Department of Mt. Ida Junior College.

“ROMEO AND JULIET,” OVERTURE-FANTASIA — TCHAIKOVSKY (1840–1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo’s family, the Montagues, and Juliet’s, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

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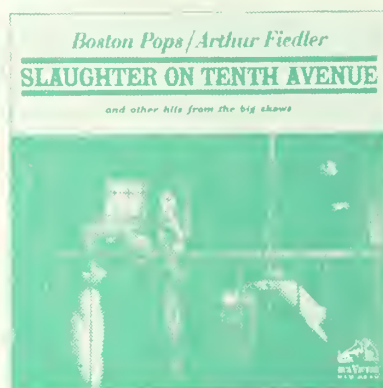
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“RHAPSODY IN BLUE” AS BALLET – GERSHWIN (1898–1937).

A ballet fitted to the “Rhapsody” was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music and Jazz. At first, Classic dominates Jazz, then is vanquished by him. Gershwin witnessed the ballet with approval, and shared many curtain calls with the dancers.

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"NUTCRACKER" SUITE — TCHAIKOVSKY.

The story of the Ballet: At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.



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Ah-h-h!

WITH GIN —
O-o-oh!

WITH ICE AND
SODA
M-m-m-m!



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FRIDAY EVENING, JUNE 19, at 8:30 o'clock

Forty-seventh Program

- Valdres March *Hanssen*
*Overture to "The Merry Wives of Windsor" *Nicolai*
Concert-Polka for Two Violins *Lumbye*
Soloists: ALFRED KRIPS, GEORGE ZAZOFSKY
Concerto for Trumpet (Sea Pines) *Worley*
I. Moderato
II. Molto Adagio
III. Vivace

Soloist: ARMANDO GHITALLA

- Sinfonia Concertante in E-flat, for
Violin, Viola and Orchestra, K. 364 *Mozart*
I. Allegro maestoso
II. Andante
III. Presto

Violin: GEORGE ZAZOFSKY; Viola: ROBERT KAROL

- *Victor Herbert Selections *Herbert-Hayman*
The Streets of New York — Every Day Is Ladies Day with Me —
Moonbeams — Because You're You — Toyland — March of the
Toys — Kiss Me Again — Romany Life

- Someday I'll Find You *Coward*

- *Grand Galop Chromatique *Liszt*

Among those present: American-Scandinavian Forum; Boston Alumnae Association, Kappa Kappa Gamma; Boston Chapter, Guild of Saint Barnabas for Nurses; Brooklyn Polytechnic Institute Alumni Association; Itek Employees' Recreation Association; Massachusetts Catholic Daughters

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

PIANO CONCERTO No. 1 — TCHAIKOVSKY (1840-1893)

TO BOSTON went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra, the work aroused unbounded enthusiasm von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings. (He must have omitted several critiques that did not concur in the hearty approval of the audience.)

EUGENE INDJIC. At the age of twelve, and a year later, he won the N. E. Merriweather Post Auditions. His playing amazed the judges — Arthur Fiedler, the late Cyrus W. Durgin, and Harry Ellis Dickson. In this period he was soloist in the Youth Concerts at Symphony Hall, and on the Esplanade. Now seventeen, this pupil of the virtuoso, Alexander Borovsky of Waban, won critics' praise in Denmark, Holland and Italy on vacation last Easter from Phillips Andover Academy.

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SATURDAY EVENING, JUNE 20, at 8:30 o'clock

Forty-eighth Program

- *Radetzky March *J. Strauss, Sr.*
*Overture to "La Belle Hélène" *Offenbach*
Our Waltz *Rose*
Concert-Polka for Two Violins *Lumbye*
Soloists: ALFRED KRIPS, GEORGE ZAZOFSKY

- *Capriccio Italien *Tchaikovsky*
Spanish Rhapsody for Piano and Orchestra *Liszt*
Soloist: ROSALIE HOHMAN

- *Selection from "The Sound of Music" *Rodgers*
The Sound of Music—How Can Love Survive—The Lonely
Goatheid—My Favorite Things—Sixteen Going on Seventeen—
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

- Wonderful One *Whiteman-Grofé*
*Look Sharp—Be Sharp *Merrick-Bennett*

Among those present: Boston Aid to the Blind;
Boston State Hospital, Women's Auxiliary

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SINFONIA CONCERTANTE, FOR VIOLIN AND VIOLA,
IN E-FLAT, K. 364 — MOZART (1756-1791)

Visits to musical activities in Mannheim and Paris had revealed to Mozart adventurous instrumental effects new to him. Back home in Salzburg, he made use of such ideas in this work. It is virtually a three-movement symphony in which, from time to time, an individual instrument is given opportunity for display. Not only are the violin and viola brought to the fore separately, alternately and together, but the oboes and horns have important moments.

GEORGE ZAZOFSKY joined the B.S.O. in 1941. He particularly distinguished himself as soloist with it in the past season in Alban Berg's Violin Concerto.

ROBERT KAROL, after war service, played violin in the Honolulu Symphony, studied viola with Carl Doktor, joined the B.S.O. in 1950.

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SUNDAY EVENING, JUNE 21, at 8:30 o'clock

OLD TIMERS' NIGHT

Forty-ninth Program

*Radetzky March J. Strauss, Sr.

*Overture to "Poet and Peasant" Suppé

*Largo, from "Xerxes" Handel

Solo Violin: ALFRED KRIPS

America Sings arr. Bodge

Hot Time in the Old Town Tonight — I've Been Working
on the Railroad — Down by the Old Mill Stream — In the
Good Old Summer Time — Jingle Bells — When Irish Eyes
Are Smiling — God Bless America

*Suite from "Gaité Parisienne" Offenbach

Overture — Allegro-brillante — Polka — Galop —
Valse — March — Can-Can — Finale

*Rhapsody in Blue, for Piano and Orchestra Gershwin

Soloist: LEO LITWIN

*By the Beautiful Blue Danube Strauss

*Old Timers' Night at the Pops arr. Lake

Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of New
York — Sweet Rosie O'Grady — Daisy — The Band Played On —
After the Ball — A Hot Time in the Old Town Tonight

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who hates bread, music and
the laugh of a child."*

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Soloist: EARL WILD

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Like Strauss, Lumbye wrote many waltzes, and also, like him, galops, polkas, and some marches. His dance music reached a total of 400 pieces in his life of sixty-four years. (Strauss, who lived twenty-five years longer than Lumbye, composed dance music bearing 498 opus numbers.)

Lumbye and his orchestra were a famous attraction of Copenhagen's Tivoli Gardens amusement park, where there stands an elaborate statue in tribute to him.

ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

ARMANDO GHITALLA

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.



The illustration features a large, stylized wine glass filled with a cluster of grapes. To the left of the glass is a vine with a single leaf. Below the glass, two figures in traditional attire are shown harvesting grapes. In the background, a landscape with rolling hills, a small town with a church, and a body of water is visible. The text 'CARMEL Wines & Liquors' is prominently displayed in a stylized font, with 'FROM THE LAND OF THE BIBLE TO YOUR TABLE' and a quote below it.

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ROSALIE HOFFMAN has been a scholarship student with Leo Litwin under a grant from the Boston Aid to the Blind. She has attended the Perkins School in Watertown since the age of five.

The music for Liszt's Spanish Rhapsody, lately heard for the first time at the Pops, is loaned by the Edwin A. Fleisher Music Collection.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

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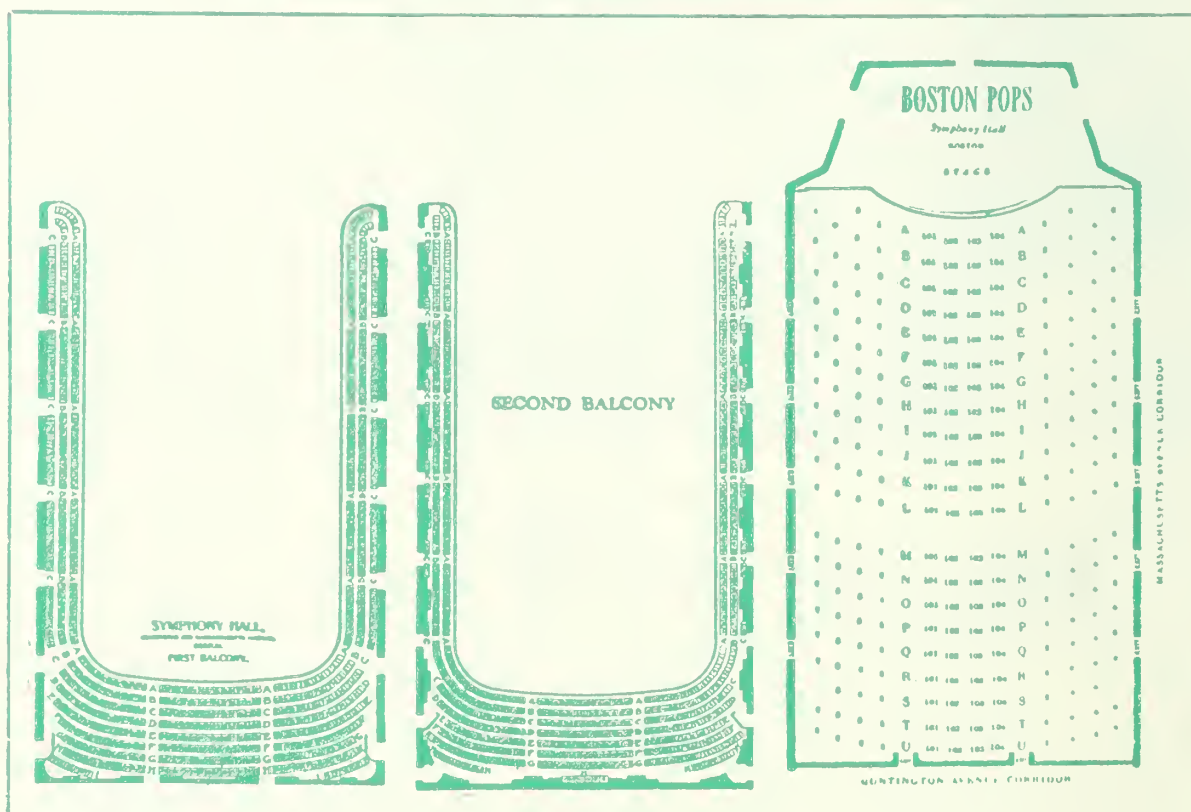
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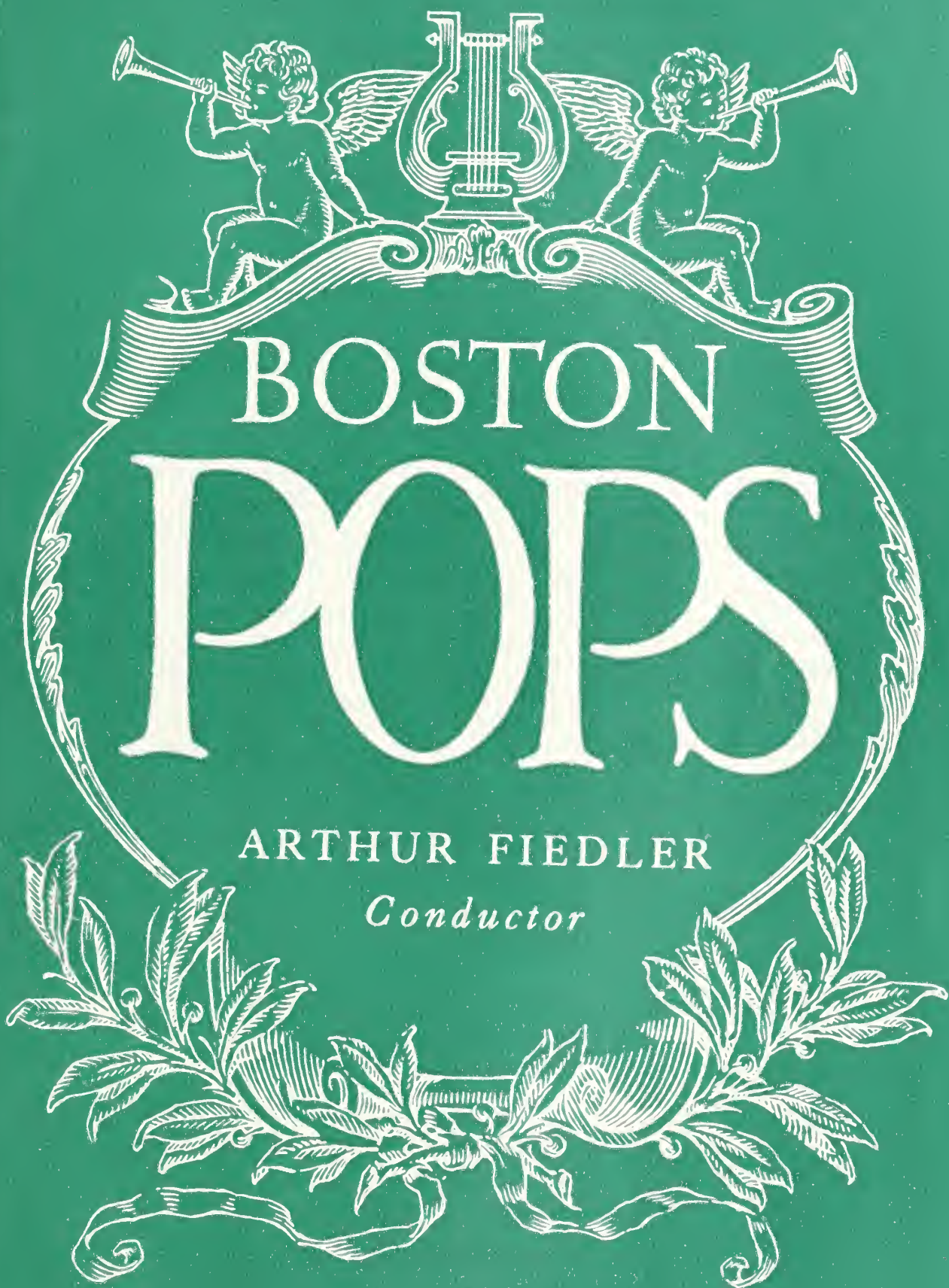


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SEVENTY-NINTH SEASON

1964

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*
HARRY ELLIS DICKSON, *Assistant Conductor*

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George Zazofsky
Rolland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider
Max Winder
Julius Shulman

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Raymond Sird
Gerald Gelbloom
Giora Bernstein

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
Winifred Winograd
John Sant Ambrogio
Peter Schenkman
Luis Leguia

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Henry Portnoi
Irving Frankel
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

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Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON

Richard Plaster

HORNS

Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

TRUMPETS

Armando Ghitalla
Robert Mogilnicki
André Come
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

K. Vinal Smith

TIMPANI

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Harold Thompson
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Series

- 1 - July 3** - MOZART: March, K. 237; Serenade, K. 203 (SILVERSTEIN); Piano Concerto, K. 450 (ARRAU); Symphony in C, "Linz," K. 425. **July 4** - MOZART: March, K. 248; Divertimento, K. 247; Piano Concerto, K. 451 (ARRAU); Symphony in G minor, K. 550. **July 5** - HAYDN: Symphony No. 39; Two Arias; Cantata, Applausus (BOATWRIGHT, VANNI, BRESSLER, BELL, TANGLEWOOD CHOIR).
- 2 - July 10** - SCHUBERT: Symphony No. 3; Mass in E-flat (ENDICH, ALBERTS, CARRINGER, SIENA, BELL). **July 11** - MOZART: Serenade for Thirteen Winds, K. 361; Piano Concerto, K. 413 (FRAGER); Aria for Soprano, Piano and Orchestra, K. 505 (BOATWRIGHT, FRAGER). **July 12** - MOZART: Overture, Marriage of Figaro, K. 492; Violin Concerto, K. 207 (SILVERSTEIN); STRAUSS, Complete music to Le Bourgeois Gentilhomme (BOATWRIGHT, VANNI, BELL, Narrator).
- 3 - July 17:** STRAUSS, Interludes from Die Frau Ohne Schatten; MAHLER, Symphony No. 5. **July 18:** WAGNER, Overture and Bacchanale from Tannhäuser; STRAUSS, Die Tageszeiten; DEBUSSY, Three Nocturnes (HARVARD AND RADCLIFFE CHORUSES); STRAUSS, Till Eulenspiegel. **July 19** (ORMANDY): BEETHOVEN, Overture, "Egmont"; BEETHOVEN, Symphony No. 4; RAVEL, Alborada del Grazioso; ELGAR, Enigma Variations.
- 4 - July 24** (ORMANDY): STRAUSS, Don Juan; SIBELIUS, Symphony No. 5; DEBUSSY, Iberia; RAVEL, Daphnis et Chloé Suite No. 2. **July 25:** MOZART, Serenade for Four Orchestras, K. 286; STRAUSS, Also sprach Zarathustra; BRAHMS, Piano Concerto No. 1 (CLIBURN). **July 26** (STEINBERG): MENDELSSOHN, Symphony No. 4; WAGNER, Rhine Journey and Funeral March from Götterdämmerung; BEETHOVEN, Symphony No. 5.
- 5 - July 31** (STEINBERG): PISTON, Toccata; STRAUSS, Don Quixote (DE PASQUALE, MAYES); BRAHMS, Symphony No. 1. **August 1** (ORMANDY): BEETHOVEN, Leonore Overture, No. 1; BEETHOVEN, Symphony No. 1; MAHLER, Symphony No. 1. **August 2:** DVOŘÁK, Symphony No. 6; BARTÓK, Violin Concerto No. 2 (SILVERSTEIN); STRAUSS, Prelude and Waltz Sequence from Der Rosenkavalier.
- 6 - August 7** (BURGIN): TCHAIKOVSKY, Symphony No. 6; SCHULLER, Seven Studies on Themes of Paul Klee; DEBUSSY, La Mer. **August 8:** BEETHOVEN, Ruins of Athens (CURTIN, DIAZ); STRAUSS, Three Hymns (CURTIN); MENOTTI, Death of the Bishop of Brindisi (CHOOKASIAN, DIAZ, FESTIVAL CHORUS). **August 9:** HINDEMITH, Symphonic Metamorphosis; SCHUMANN, Symphony No. 4; STRAUSS, Parergon (BOLET); LISZT, Fantasy on Ruins of Athens (BOLET).
- 7 - August 14** (RUDOLF): SMETANA, From Bohemia's Forests; BEETHOVEN, Symphony No. 2; STRAUSS, Macbeth; STRAVINSKY, Firebird. **August 15:** WAGNER, Prelude, Tristan; SYDEMAN, Study for Orchestra No. 2; STRAUSS, Burleske (HOLLANDER); MENDELSSOHN, Complete music to Midsummer Night's Dream (Narrator, Soloists, Tanglewood Choir). **August 16** (OZAWA): MILHAUD, Suite Provençale; HINDEMITH, Mathis der Maler; MOUSSORGSKY, Pictures at an Exhibition; STRAUSS, Dance of Seven Veils from Salome.
- 8 - August 21** (STOKOWSKI): MOZART, Concertante, K. 297b; STRAUSS, Death and Transfiguration; HOOVHANESS, Prelude and Quadruple Fugue; ROREM, Eagles; STRAVINSKY, Suite, Petrouchka. **August 22:** WAGNER, Excerpts from Act III, Die Walküre (FLAGELLO); VERDI, Requiem (AMARA, CHOOKASIAN, SHIRLEY, FLAGELLO, CHORUS PRO MUSICA). **August 23:** BEETHOVEN, Overture to Fidelio; BEETHOVEN, Symphony No. 7; STRAUSS, Ein Hellenleben.

Tickets at the Festival Office, Symphony Hall, Boston 15, Massachusetts, CO 6-1492

NINTH WEEK

MONDAY EVENING, JUNE 22, at 8:30 o'clock

Fiftieth Program

- *High School Cadets Sousa
*Prelude to "Hansel and Gretel" Humperdinck
Concertino for Clarinet and Orchestra, Op. 26 Weber
Soloist: NICHOLAS XENELIS
*From "Masquerade" Suite Khachaturian
Waltz — Galop
Schelomo (Hebrew Rhapsody)
for Violoncello and Orchestra Bloch
Soloist: RICHARD KAPUSCINSKI
*Marche Slave Tchaikovsky

RICHARD HAYMAN Conducting:

THREE HAYMAN ARRANGEMENTS:

- Scarlet Ribbons Danzig
Someday I'll Find You Coward
Yours Is My Heart Alone Lehar
No Strings Attached Hayman
*Pops Round-Up (see page 8) arr. Hayman

Among those present: Liberty Mutual Insurance Club;
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NICHOLAS XENELIS, winner of the first annual Lynn Area Chamber of Commerce musical scholarship in June, 1963, will be a senior at Lynn English High School in September.

RICHARD R. KAPUSCINSKI, member of the BSO since 1955, was previously principal cellist in the Philadelphia Opera Company, assistant principal in the Cleveland Orchestra and principal with the Baltimore Symphony.

RICHARD W. HAYMAN, creator of various breezy arrangements for the Boston Pops, has worked in Hollywood as orchestrator for 20th Century Fox and MGM studios, has been freelance musical director for NBC, CBS, and ABC radio and TV networks, and musical director of Mercury Record Corporation since 1951.

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TUESDAY EVENING, JUNE 23, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Fifty-first Program

*The Thunderer *Sousa*

*Overture to "Orpheus in Hades" *Offenbach*

Cradle Song *Brahms*

*Irish Suite *Anderson*

Irish Washerwoman — Minstrel Boy — Last Rose of Summer —
Rakes of Mallow

*Rhapsody on a Theme of Paganini,
for Piano and Orchestra *Rachmaninoff*

Soloist: CHARLIE TINSLEY

*Danube Waves (Anniversary Waltz) *Ivanovici*

*Song Fest Medley *arr. Bodge*

Pack Up Your Troubles — Smiles — Till We Meet Again —
In the Shade of the Old Apple Tree — My Wild Irish Rose —
Take Me Out to the Ball Game — Sweet Adeline — Put on
Your Old Gray Bonnet — There Is a Tavern in the Town —
Maine Stein Song — Let Me Call You Sweetheart

Through the Years *Youmans*

Happy Days Are Here Again *Ager*

Among those present: Democratic Women on Wheels of Massachusetts, Inc.;
American Association of Instructors for the Blind

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HANSEL AND GRETEL — HUMPERDINCK (1854–1921).

This opera, possessing one of the most charming scores of modern times, was the outgrowth of Humperdinck's writing a few incidental tunes for a dramatization of the Grimm fairy tale, which his sister had made to amuse her children. She became the librettist of the opera.

SUITE FROM "MASQUERADE" — KHACHATURIAN (b. 1903)

These are selections from the incidental music written by the Armenian-Russian composer for the drama of Mikhail Lermontov, "the Russian Shelley." The theme of the play is the extravagances of Russian aristocratic life of the early 19th century.

POPS ROUND-UP THEMES

1. Introduction; 2. Bonanza; 3. Maverick; 4. The Rebel; 5. Bat Masterson; 6. Gunsmoke; 7. Wagon Train; 8. Wyatt Earp; 9. Have Gun, Will Travel; 10. Rawhide.

IRISH SUITE — LEROY ANDERSON.

Commissioned by The Eire Society of Boston.

The tunes are drawn from the "Irish Melodies" of Tom Moore, who got them from the Bunting collections.

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WEDNESDAY EVENING, JUNE 24, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Fifty-second Program

- *Polonaise, from "Eugene Onegin" *Tchaikovsky*
Overture to "Zampa" *Herold*
*Pizzicato Polka *Strauss*
*Suite from "Gaité Parisienne" *Offenbach*
Overture — Allegro-brillante — Polka — Galop —
Valse — March — Can-Can — Finale

-
- Danse Macabre *Saint-Saëns*
Violoncello Concerto No. 1, in A minor, Op. 33 *Saint-Saëns*
Soloist: MARTIN HOHERMAN
French Military March *Saint-Saëns*

-
- *Richard Rodgers Waltzes *Rodgers*
Lover — Falling in Love with Love — Oh, What a
Beautiful Morning — It's a Grand Night for Singing
Stella by Starlight *Young*
Brunoniana, Songs of Brown *arr. Anderson*

Among those present: Brown and Pembroke Night at the Pops;
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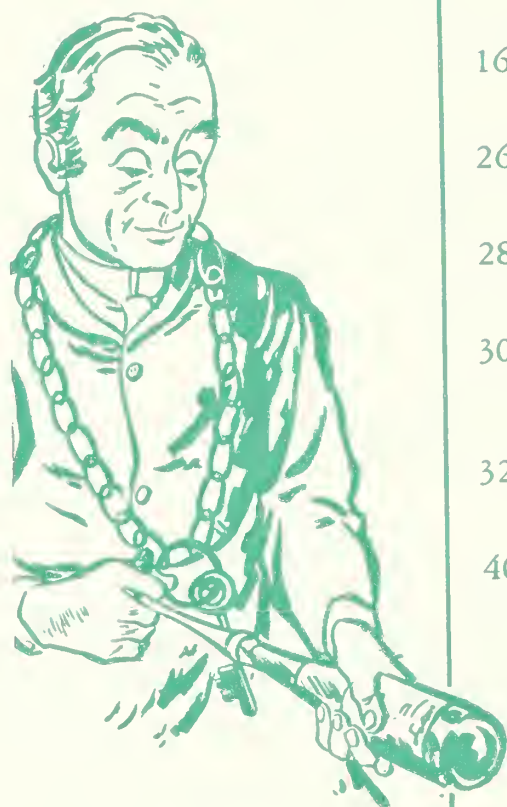
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10. ***Pastene Riesling***
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12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

THURSDAY EVENING, JUNE 25, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Fifty-third Program

- *El Capitan, March Sousa
Overture to "The Bartered Bride" Smetana
Irish Tune from County Derry Grainger
*Tales from the Vienna Woods Strauss

- Trumpet Concerto in E-flat Haydn
I. Allegro
II. Andante
III. Finale: Allegro
Soloist: ARMANDO GHITALLA

- *Bolero Ravel

- *Selection from "Guys and Dolls" Loesser
I've Never Been in Love Before — Luck Be a Lady — I'll Know —
A Woman in Love — Guys and Dolls — A Bushel and a Peck —
Sit Down, You're Rockin' the Boat

- Wonderful One Whiteman-Grofé

- *American Patrol, March Meacham

Among those present: Boston Police Department — Superior Officers'
Association; Minneapolis and Hunnewell

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		Bot.	½ Bot.
1	S. S. Pierce Extra Dry Champagne	7.00	4.00
2	Pastene Champagne	6.50	3.50
3	S. S. Pierce Sparkling Red Burgundy	7.00	4.00
4	Pastene Sparkling Burgundy	6.00	3.25
5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia Lacrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Clicquot Yellow Label Extra Dry	12.00	
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
72	Chateau Gay Pink Champagne	5.50	3.00
80	*Carmel Extra Dry Champagne	8.00	4.25
81	*Carmel Sparkling Burgundy	8.00	4.25
82	*Carmel Sparkling Pink	8.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto	3.00	2.00
54	*Brolio Bianco	3.75	2.00
25	*Latour, Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling (Vin des Templiers)	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
83	*Carmel Hock (Dry, White)	2.75	

WINE PUNCH

	Glass	Pitcher
Claret or Sauterne Punch . . . . .	.75	2.50
Claret Lemonade . . . . .	.75	2.50

* Imported

RED WINES

	Bot.	½ Bot.
26	Pastene Burgundy	2.75 1.75
39	*DeLuze Club Claret	3.25
28	Pastene Chianti	2.75
41	*Beaune Burgundy, Latour	4.75 2.50
43	*M. & R. Melini Chianti (Red)	3.50 2.25
30	Pastene Pinot Noir	2.75
32	Pastene Cabernet	2.75
34	*Brolio Chianti	3.75 2.50
36	*Bolla Valpolicella	3.75 2.00
38	*Sichel St. Julien	4.50
84	*Carmel Adom Atic (Burgundy)	2.75
85	*Carmel Chateau Richon (Medium Sweet, White)	2.75
86	*Carmel Concord Grape (Sweet, Red)	2.75

ROSÉ WINES

35	*Tavel Chateau d'Aqueria	3.50 2.00
37	S. S. Pierce Grenache Rosé	2.75
73	*Nectarosé	3.00 1.75
87	*Rosé of Carmel (Pink, Semi-dry)	2.75

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.50 1.50
47	Gold Coast Red Burgundy	2.50
49	Gold Coast Red Port	2.50
51	Gold Coast White Port	2.50
53	Gold Coast Sherry	2.50
55	Gold Coast Muscatel	2.50

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.75
42	Pastene Anniversary Cocktail Sherry	2.75
44	Pastene Anniversary Tawny Port	2.75
46	Pastene Anniversary Ruby Port	2.75
48	Pastene Pale Dry Sherry	2.50 1.50
50	Pastene Port	2.50 1.50
52	Pastene Muscatel	2.50 1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75 .75
59	*Duff Gordon Generoso (Medium Sweet)	4.25 .75
61	*Cossart Gordon Southside Madeira	4.25 .75
63	*Cockburn Ruddy Port	3.75 .75
89	*Pikina	4.75
90	*Pikina (8.11 oz.)	2.00

BEER AND ALE LISTED ON PAGE 17



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Cream Cheese on Date Nut60	Cheese with Crackers60

Combination Sandwich with Swiss 20¢ extra.

Sandwiches served on Rye or White Bread.

CAKES AND APPETIZERS

Pretzels . . . . .	.10
Cheese Wafers . . . . .	.10
Sweet Biscuits (Jacob of Dublin) . . . . .	.25
Lady Fingers . . . . .	.25
Assorted Italian Cookies . . . . .	.25
Cheese Cake . . . . .	.30

FRESH FRUIT DRINKS

POPS PUNCH . . . . .	.45
Lemonade . . . . .	.45
Soda Lemonade . . . . .	.50
POPS PUNCH served in pitcher	1.75
Lemonade served in pitcher	1.75
Soda Lemonade served in pitcher	2.00

HOOD'S ICE CREAM

Vanilla Coronet . . . . .	.40
Chocolate Coronet . . . . .	.40
Coffee Coronet . . . . .	.40
Strawberry Coronet . . . . .	.40
Cherry Sundae . . . . .	.50
Pineapple Sundae . . . . .	.50
Strawberry Sundae . . . . .	.50
Chocolate Sundae . . . . .	.50

GINGER ALE, ETC.

Canada Dry—7 oz. . . . .	.15
Cott Ginger Ale—7 oz. . . . .	.15
Simpson Spring Ginger Ale—8 oz. . . . .	.15
Welch's Grape Juice—4 oz. . . . .	.25
Wine Punch	<i>See Wine List</i>

CANDIES

Candy Cupboard Chocolate	
Thin Mints . . . . .	.80
Candy Cupboard Butter Creams . . . . .	.90
Candy Cupboard Miniatures—	
¼ lb. . . . .	.60
Candy Cupboard Chocolates—	
2½ oz. . . . .	.30
Jelly Gems Assorted . . . . .	.80

KEMP'S SALTED NUTS

Extra Large Peanuts—5 oz. . . . .	.29
Spanish Peanuts—5½ oz. . . . .	.25
Extra Fine Cashews—4½ oz. . . . .	.49
Mixed Nuts (with Peanuts) —	
3¾ oz. . . . .	.39
Mixed Nuts (without Peanuts) —	
4½ oz. . . . .	.59
Extra Large Peanuts—10¼ oz. . . . .	.59
Spanish Peanuts—11 oz. . . . .	.49
Extra Fine Cashews—6¾ oz. . . . .	.79
Mixed Nuts (with Peanuts) —	
6½ oz. . . . .	.69
Mixed Nuts (without Peanuts) —	
6¾ oz. . . . .	.89

COFFEE AND TEA

Hot Coffee, Individual Pots . . . . .	.30
Hot Tea, Individual Pots . . . . .	.25
Iced Coffee . . . . .	.30
Salada Iced Tea Mix . . . . .	.25

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions.

RHAPSODY ON A THEME OF PAGANINI — RACHMANINOFF (1873-1943)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

CHARLIE TINSLEY, piano soloist, has just received his Master's degree at the N. E. Conservatory, will study in Germany on a Fulbright Fellowship.

DANUBE WAVES — IVANOVICI.

"The Anniversary Song," introduced in the film, "The Jolson Story," is an adaptation, with the addition of words, of a theme of this instrumental music.

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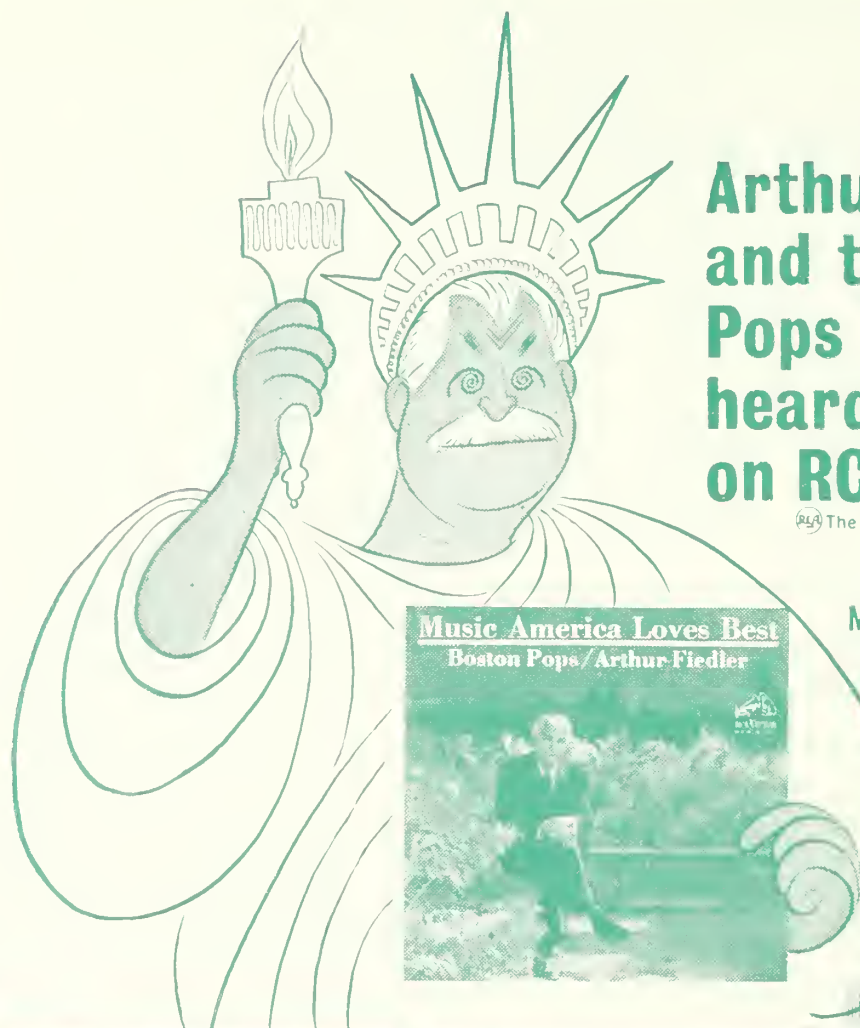
POPS BEER AND ALE LIST

Knickerbocker Beer50
Budweiser Beer50
Carling's Beer and Ale50
Schlitz Beer . . . . .	.50
Miller High Life . . . . .	.50
Michelob Beer . . . . .	.75
Molson's Beer and Ale . . . . .	.60
Skål Beer (Sweden) . . . . .	.50
Carlsberg Beer, Light or Dark (Denmark) . . . . .	.75
Labatt's Ale or Pilsener (Canada) . . . . .	.60
Heineken's Beer (Holland) . . . . .	.75
Löwenbräu Munich Beer, Light or Dark (Germany) . . . . .	.75
Würzburger Hofbräu Beer, Light or Dark (Germany)75



The Beer Drinker's Beer

Knickerbocker

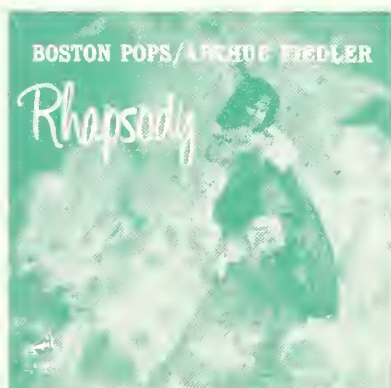


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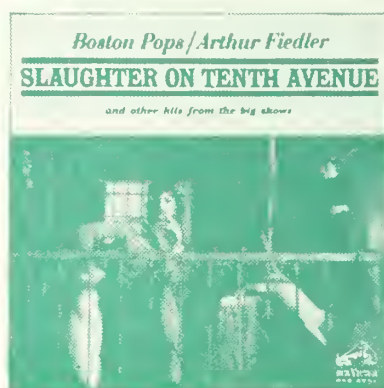
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Marlboro king40	Viceroy40
Newport40	Winston40

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Overland Perfectos25	La Corona Sublimes25
Overland Panatelas20	La Corona Belvederes25
Overland Londres . . . . .	.20	La Corona Demi Tasse . . . . .	.20
La Corona Coronas . . . . .		.35	

POLONAISE FROM "EUGENE ONEGIN" — TCHAIKOVSKY

Appearing at a ball in Moscow (the scene in which the Polonaise is played), Onegin encounters Tatiana as wife of a prince. She has lost certain provincial social deficiencies, and quickly Onegin has lost his heart to her, and expectantly tells her so. She admits that she loves him, but that she definitely will have nothing more to do with him. With that, she leaves him.

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BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) — OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

DANSE MACABRE — SAINT-SAËNS (1835–1921).

This symphonic poem (originally a song) gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the tolling of midnight. Then Death tunes his fiddle — in the minor. Use of harmonics in the orchestra's strings lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waltzing. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.



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Ah-h-h!

WITH GIN —
O-o-oh!

WITH ICE AND
SODA
M-m-m-m!



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HARRY ELLIS DICKSON Conducting

Fifty-fourth Program

Polonaise Militaire *Chopin*

Overture to "La Gazza Ladra" *Rossini*

*Clair de Lune *Debussy*

*Suite from "Le Cid" *Massenet*

Castillane — Aragonaise — Aubade — Navarraise

Piano Concerto No. 1, in B-flat minor, Op. 23 . . . *Tchaikovsky*

I. Allegro non troppo e molto maestoso

II. Andante semplice

III. Allegro con fuoco

Soloist: EUGENE INDJIC

*Dancing Through the Years *arr. Hayman*

Cakewalk — Charleston — Tango — Square Dance — Waltz —

Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —

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*Hello, Dolly! *Herman*

*Mack the Knife, from "The Three-Penny Opera" . . . *Weill*

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WGBH-FM, Boston

WCRB-AM-FM, Boston

WPFM, Providence

The Tuesday evening concerts are broadcast live by
WBUR-FM, Boston

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

“EL CAPITAN” MARCH — SOUSA (1854–1932).

Its title is from the comic opera — one of ten by Sousa — in which it first appeared, as a male chorus with solo.

PERCY ALDRIDGE GRAINGER (1882–1961)

Born in Australia, this composer and pianist lived in London, then from 1914 in the United States. There he became a naturalized citizen.

From the rich store of Irish melody, he made the charming orchestration of the “Air from County Derry.”

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*An American in Paris

*Concerto in F, for Piano and Orchestra

- I. Allegro
 - II. Adagio; Andante con moto
 - III. Allegro agitato
- Soloist: EARL WILD

Porgy and Bess

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by ROBERT RUSSELL BENNETT

*Rhapsody in Blue, for Piano and Orchestra

Soloist: EARL WILD

*Strike Up the Band — *arr. Green*

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CONCERTO FOR TRUMPET AND ORCHESTRA – HAYDN (1732-1809).

Of the fifty-one concertos of Franz Josef Haydn, this is the only one he composed for trumpet. In it the listener may find support for the comment made by the composer in respect to his busy but isolated life on the country estate of his Hungarian patron, Prince Nicholas Esterhazy. Haydn said: "Being cut off from the world, I was forced to become original."

ARMANDO GHITALLA

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

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GUYS AND DOLLS — LOESSER (b. New York, 1910).

A collection of short stories by Damon Runyon, under the same title as above, supplied composer Frank Loesser with the basic material for the story of his musical. Runyon's characters may be associated with New York's underworld, but they are full of color. Their ways, if not exactly straight, exert a fascination similar to that generated by the rogues in "The Threepenny Opera." The attractive lyrics were written by the composer.

CLAIR DE LUNE — DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,'" Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

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The Esplanade Concerts will be launched on their thirty-sixth season by Arthur Fiedler, their founder, on Monday evening, June 29, at Hatch Memorial shell on Storrow Drive at the foot of Mt. Vernon Street, Beacon Hill.

These concerts played by Boston Symphony musicians have earned a place as one of Boston's cherished traditions. For more than a third of a century they have brought delightful summer entertainment to nearly eight and a half million local inhabitants and tourists. More than that, they have served as an introduction to the great masters — since the programs are a happy combination of music both in the lighter and more serious categories. Guest soloists and conductors have been given valuable opportunities to try their mettle before vast audiences.

The plan set up by Mr. Fiedler in 1929, and maintained ever since, is unique. There is no admission charge, and the annotated programs are free. "You contribute if you wish." And various business firms now join with the public in making contributions to assist the trustees of the Boston Symphony Orchestra in keeping the concerts open to all comers. If you wish the convenience of a chair, you pay a nominal rental (which is shared with the Fund) and *place it wherever you wish* on the spacious lawn in front of the shell. Isn't all this worthy of your support?

The schedule of the concerts will be: nightly at 8:30 from Monday, June 29, through Saturday, July 11 (omitting Sunday, July 5). Children's concerts will be included on Wednesday mornings from 10:15 to 11:15, July 1 and 8. Many adults enjoy this daylight series, since the programs are basic and do not play down to the listeners.

Checks and money orders should be made payable to Esplanade Concerts Fund, and sent to The New England Merchants National Bank, 513 Boylston Street, Boston. Cash contributions may be left at that bank, which is in the New England Mutual Building, Copley Square.

Contributions are deductible under the Federal Income Tax Law.

PIANO CONCERTO No. 1 — TCHAIKOVSKY (1840-1893)

TO BOSTON went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra, the work aroused unbounded enthusiasm von Bülow reported by cable to the composer. The message raised Tchaikovsky so far from his previous dejection over Rubinstein's opinion of the music that he spent his last ready cash replying. At a repetition of the performance, the Finale was encored, as Bülow hastened to write the composer, sending newspaper clippings. (He must have omitted several critiques that did not concur in the hearty approval of the audience.)

EUGENE INDJIC. At the age of twelve, and a year later, he won the N. E. Merriweather Post Auditions. His playing amazed the judges — Arthur Fiedler, the late Cyrus W. Durgin, and Harry Ellis Dickson. In this period he was soloist in the Youth Concerts at Symphony Hall, and on the Esplanade. Now seventeen, this pupil of the virtuoso, Alexander Borovsky of Waban, won critics' praise in Denmark, Holland and Italy on vacation last Easter from Phillips Andover Academy.



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BALLET SUITE FROM "THE CID" — MASSENET (1842–1912)

"The Cid" was one of Massenet's earliest operas, staged in 1885. In America, familiarity with the opera is confined almost entirely to its sparkling ballet music, which Massenet wrote expressly for the celebrated French ballerina Rosita Mauri.

AN AMERICAN IN PARIS — GERSHWIN.

When it was still fairly new, Mr. Fiedler introduced this now esteemed Gershwin tone picture to Boston in his first series of Pops.

The composer tonally depicts himself and his feelings as an American sightseer in Paris, first fascinated, then homesick.

CONCERTO IN F — GEORGE GERSHWIN (1898–1937)

One of "fifty best musical compositions of all time," according to a list compiled by the English conductor, Albert Coates.

EARL WILD

As piano virtuoso he has won fame in recital hall, orchestra stage, radio, TV. He has premiered modern works; recently made first recording of Menotti's Concerto; has played for every U. S. President from Hoover to Kennedy — appearing at the latter's inaugural concert.

In the role of conductor, he directed José Ferrer's operatic debut in Puccini's "Gianni Schicchi."

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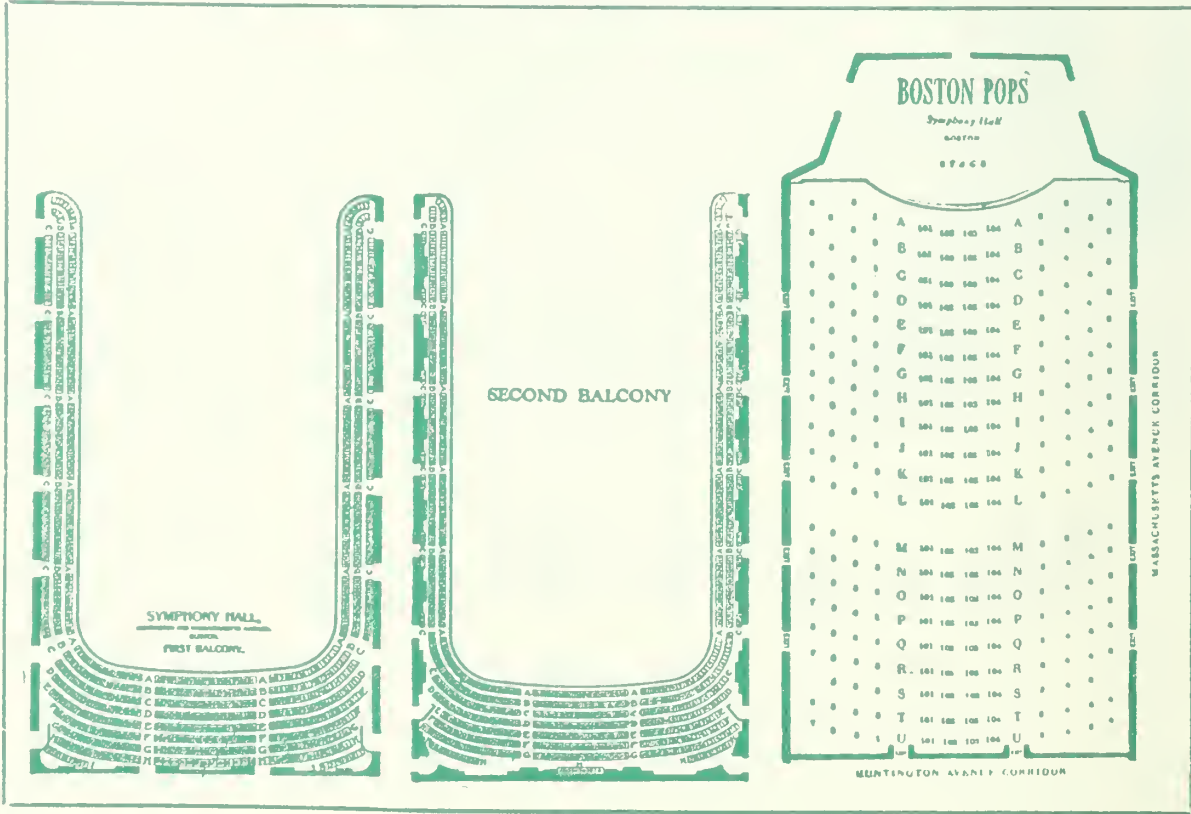
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